



COURSE GUIDE.

SYNOPSIS

SCHOOL OF FINE ARTS

DEPARTMENT OF FINE AND APPLIED ARTS

UNIVERSITY OF WESTERN MACEDONIA

2021-2022

List of Courses

1st Semester

Εγλ.1 Studio – Sculpture Basics
ΕζωΑ.1 Basic Workshop - Painting 1
ΕΘ.100 Architectural Drawing
Εσχ.2δ Workshop – Photography
Εσχ.2ε Applied Workshop – Jewellery
Εσχ.2ι Applied Workshop- Stage Design
Εσχ.2λ Applied Studio - Byzantine Painting
Εσχ.2μ Ceramics
Εσχ.2μ Decorative Arts-Applied Arts
Εσχ.2ξ Applied Arts Studio – Performance Art
Εσχεδ.1 Design I
Εχα.1 Introduction to Printmaking
Εψεφ.1 Digital Arts
Θ. 021 European Art: 19th – 20th century
English Language I

2nd Semester

Εγλ.1 Studio – Sculpture Basics
ΕζωΑ.1 Basic Workshop - Painting 1
ΕΘ.104 Perspective Drawing and Perspective Shadows
Εσχ.2δ Workshop - Photography
Εσχ.2ε Applied Workshop – Jewellery
Εσχ.2ι Applied Workshop- Stage Design
Εσχ.2λ Applied Studio - Byzantine Painting
Εσχ.2μ Ceramics
Εσχ.2μ Decorative Arts-Applied Arts
Εσχ.2ξ Applied Arts Studio - Performance Art
Εχα.1 Introduction to Printmaking
Εψεφ.1 Digital Arts
Θ. 028 Greek Art: 18th – 19th century
Θ.030 Pedagogical Issues
English Language II

3rd Semester

Εγλ.1 Studio – Sculpture Basics
ΕζωΑ.1 Basic Workshop - Painting 1
Επε 13. Materials in Contemporary Art
Επε.02 Chromatology – Design
Επε.15 Performance, Space, Installation
Επε.16 Introduction to Performance Art
Επθ. 31 History of Industrial Design and Applied Arts
Επθ.021 Medieval Monumental Art in the Balkans
Επθ.13 Contemporary Art and the Art of Sound
Επθ.14 Sound Design in Audiovisual Applications I
Επθ.54 History and Theory of the Moving Image I
Εσχ.2δ Workshop – Photography
Εσχ.2ε Applied Workshop – Jewellery
Εσχ.2ι Applied Workshop- Stage Design
Εσχ.2λ Applied Studio - Byzantine Painting
Εσχ.2μ Ceramics
Εσχ.2μ Decorative Arts-Applied Arts
Εσχ.2ξ Applied Arts Studio - Performance Art
Εσχεδ.3 Drawing 3
Εχα.1 Introduction to Printmaking
Εψεφ.1 Digital Arts
English Language III

4th Semester

ΕζωΑ.01 Painting workshop 1
ΕζωΓ.01 Painting, 3rd Workshop
Εγλ.01 Sculpture
Θ.015 Writing techniques in Art History
Θ.013 Didactics for Visual Arts Education
Θ.029 Greek Art of the 20th century – Greek Contemporary Art
English Language IV

5th Semester

Εγλ.2 Sculpture
ΕζωΑ.2 Painting workshop 1
ΕζωΓ.2 Painting, 3rd Workshop
ΕΘ.107 Art in Public space
Επε 13. Materials in Contemporary Art

Επε.02 Chromatology – Design
Επε.15 Performance, Space, Installation
Επε.15 Performance, Space, Installations
Επε.16 Introduction to Performance Art
Επθ. 31 History of Industrial Design and Applied Arts
Επθ.13 Contemporary Art and the Art of Sound
Επθ.14 Sound Design in Audiovisual Applications I
Επθ.54 History and Theory of the Moving Image I
Εσχ.5α Printmaking
Εσχ.5γ Digital Arts I- Virtual space and composition
Εσχ.5δ Photography I
Εσχ.5ε Jewellery I- Materials Technology
Εσχ.5λ Byzantine painting I
Εσχ.5μ. Object – Spatial Applications – Installations I
Εσχ.5ξ Performance I
Θ.027 From the Art of Antiquity to Medieval Art

6th Semester

Εγλ.3 Sculpture
ΕζωΑ.3 Painting workshop 1
ΕζωΓ.3 Painting, 3rd Workshop
Επε.06 Environmental Art
Επε.08. From Representational to Non-Visual Art - The artistic thought at the beginning of the 20th century
Επε.17 Pedagogy of performance: Participatory actions and their pedagogical applications
Επε.17 Pedagogy of performance: Participatory actions and their pedagogical applications
Επθ. 51 The History of the Book
Επθ. 55 Theoretical Issues in Contemporary Art
Επθ. 56 Art and Globalization
Επθ.07 -Creative Writing
Επθ.15 Sound Design in Audiovisual Applications II
Επθ.39 Art and Society
Επθ.57 History and Theory of the moving image II
Εσχ.6α Printmaking II
Εσχ.6γ Digital Arts II-Virtual space and composition
Εσχ.6δ Photography II
Εσχ.6ε Jewellery II –Design
Εσχ.6λ Byzantine Painting II
Εσχ.6μ. Object – Spatial Applications – Installations II
Εσχ.6ξ Performance II
Θ. 022 Renaissance and Baroque Art
Θ.012 Teaching Methodology of Art History

7th Semester

Εγλ.4 Sculpture
ΕζωΑ.4 Painting workshop
ΕζωΓ.4 Painting 3rd Workshop
Επε 13. Materials in Contemporary Art
Επε.02 Chromatology – Design
Επε.15 Performance, Space, Installation
Επε.16 Introduction to Performance Art
Επθ. 31 History of Industrial Design and Applied Arts
Επθ.021 Medieval Monumental Art in the Balkans
Επθ.13 Contemporary Art and the Art of Sound
Επθ.14 Sound Design in Audiovisual Applications I
Επθ.54 History and Theory of the Moving Image I
Εσχ.7α Printmaking III
Εσχ.7γ Digital Arts III- Virtual space and composition
Εσχ.7δ Photography III
Εσχ.7ε Jewellery III-The jewellery making process
Εσχ.7λ Byzantine painting III
Εσχ.7μ. Object – Spatial Applications – Installations III
Εσχ.7ξ Performance III
Θ.009 Philosophy-Aesthetics
ΠΑ.1 Didactic Methodology - Teaching Practice I

8th Semester

Εζω.Α.5 Painting workshop 1
Εγλ.5 Sculpture
ΕζωΓ.5 Painting 3rd Workshop
Θ. 026 Post-War Art
ΠΑ.2 Didactic Methodology - Teaching Practice II

9th Semester

Thesis I
Π.εφ. Pedagogical Applications in Laboratories

10th Semester

Thesis II

INTRODUCTORY COURSES / ART WORKSHOPS

PAINTING

EζωA.1 Basic Workshop - Painting 1- 1st or 2nd or 3rd semester

Instructors (after final assignment):

Ioannis Ziogas, Associate Professor

Ioannis Kastritsis, Associate Professor

Synthia Gerotherasiou, Special Teaching Staff

Thomas Zografos, Special Teaching Staff

Sotiris Lioukras, Special Teaching Staff

The course is delivered in laboratory sessions with emphasis on color. Its aim is students' acquisition of the basic knowledge regarding the function of color in painting and art in general. More specifically, natural observation exercises (model, still lives, natural environment) aim to emphasize on color and aesthetic reflection as well as the relation between natural reality and artistic performance. Emphasis is placed on color autonomy, artistic writing, color *Eγλ.1* relationships, the relationship between color and drawing, tonality-color and the overall understanding of the painting surface in plastic terms. In addition, emphasis is placed on the various ways these relationships function visually and affect visual perception psychologically. Using nature and history of painting as sources,

students explore aesthetic and conceptual issues of image function with a variety of materials. The course aims to a new perception of the visual beyond conventions, opening up new ways of conceiving the creative procedure.

Learning outcomes:

On successful completion of the course students will be able to:

- approach the concept of form and morphological process
- understand the value and role of morphological elements (point - line - shape - color) as basic - fundamental means in the morphological process
- use and apply morphological elements in the morphoplastic process
- use various materials - means - techniques of painting
- create and produce a work of art
- be familiar with historical context, emphasizing the dominant role of form and the value of formal elements in the past but also in the modern era.

DRAWING

Εοχεδ.1 Design I.- 1st semester

Ioannis Ziogas, Associate Professor

Ioannis Kastritsis, Associate Professor

Angeliki Avgitidou, Associate Professor

Thomas Zografos, Special Teaching Staff

Through a series of exercises the course aims to explore students' visual perception through creative observation, analysis, and synthesis of relationships of the visible world. Specific emphasis is placed on observing the diversity of relationships in the visible world in terms of composition, proportions, textures, and tonality, on understanding the immediacy of design and the capabilities of line, tone, and graphic design, and on understanding design reality in relation to nature. Different techniques and materials are presented during the course.

Learning Outcomes

On successful completion of the course, students will be able to:

- improve creativity via practice and experience in design
- understand the value and role of design as a fundamental tool in the different forms and states of creation
- understand the role and value of the morphological elements (point-line shape, etc.) as fundamental means of form interpretation during forming processes
- use and apply various materials, tools, visual art techniques
- understand historical context: the emergence of design in old and modern times

Εσχεδ.2 - 2nd semester

Instructors (after final assignment):

Ioannis Ziogas, Associate Professor

Ioannis Kastritsis, Associate Professor

Sotiris Lioukras, Special Teaching Staff

Continuation and expansion of the course "Drawing I" through the development of drawing skills in the perception and processing of visual and mental stimuli and the creation of a personal drawing style. Through a series of exercises working in combination with other senses, the possibilities of visual syntax are explored. Emphasis is placed on the exploration of visual structures and concepts in the contemporary visual context.

Learning Outcomes:

On successful completion of the course students will be able to:

- apply the general principles of observation
- understand composition, sizes, and proportions
- acquire knowledge of tonality and shading
- get practice regarding the human body in terms of natural observation (model)

- elaborate on an idea in their own work of art, in parallel with observing in the natural environment.

Εσχεδ.3 Drawing 3 – 3rd semester

Instructor: Adjunct Staff

The course follows and elaborates on previous courses (“Drawing 1” and “Drawing 2”) through learning and using digital design tools, either directly and spontaneously in real observation or by applying methodical practices. Digital tools and combined practices that utilize different software and digital recording media are used. Emphasis is given to the exploration and utilization of the digital design through selected exercises. An introduction to the design log over time is also included.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of digital design tools and their use
- combine practices with different software and digital recording media for:
 - a. designing static and moving graphics
 - b. presenting visual work
 - c. creating digital representation of intervention in specific spaces
 - d. creating an animated image combined with sound
 - e. sending material

SCULPTURE

Εγλ.1 Studio – Sculpture Basics -1st, 2nd or 3rd semester

Instructors: Christos Tsotsos, Special Teaching Staff, Filippos Kalamaras, Assistant Professor

The studio course is an introduction to Sculpture and includes both lectures and practice. Building on the creative qualities of human expression, it takes on an interdisciplinary character. The theoretical part includes presentations made by the teaching staff, whereas the applied part involves a) aesthetics and technical analysis of artworks, b) life drawing and model drawing, c) clay model making, d) clay heads of life models, moulding, and plaster casting.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of discipline-specific (sculpture) language
- learn basic sculpture skills
- become familiar with various materials and properties as well as their use in sculpture
- organize and communicate sculpture studio knowledge
- work on a creative idea and make relevant representations, using simple sculptural means.
- identify the expressive, perceptive, psychological, and sociological components of the visual morphology of artworks.
- improve imagination and creativity in personal works of art

Bibliography

Neil C., *Cubism*, Athens: Kastaniotis, 2003.

Tsigoglou S., *Art nowadays*, Athens: Kastaniotis, 2010.

PRINTMAKING

Εξα.1 Introduction to Printmaking-1st or 2nd or 3rd semester

Instructor: Sofia Papadopoulou, Assistant Professor

The Printmaking Workshop aims at artistic research and experimentation on the field of printmaking and printed image from traditional to contemporary printmaking techniques. Students participate in projects, assignments, actions, and exhibitions organized by the

Printmaking Studio in collaboration with other workshops, individuals, or bodies. Teaching involves Printmaking History, aesthetics of printmaking artworks and their role in contemporary art, Printmaking as a Social Art, printmaking design, printmaking equipment and materials, the development of critical thinking, observation, visual memory, analysis, and composition. Students elaborate on printmaking processes, implementing design for relief printing techniques on linoleum, MDF, long grain wood, and manual and press printing. Students apply designs on intaglio printing techniques. They are taught dry point on plexiglass, zinc, aluminum, copper, iron and etching techniques (aqua forte, aquatint). They research and develop the specific techniques at an experimental level in order to benefit their personal artistic pursuit.

Learning Outcomes:

On successful completion of the course, students will be able to:

- apply all the basic techniques of printmaking
- combine techniques
- articulate their own artistic discourse through printmaking techniques and its distinctive features

Bibliography

M. Arfaras, *Engraving and printed art*, Athens: Metaichmio, 2009.

X. Sachinis, *Thoughts on the Theory and Practice of Engraving and Visual Printing*, Thessaloniki: Physics, 2009.

LABORATORIES OF APPLIED ARTS

Εψεφ.1 Digital Arts -1st or 2nd or 3rd semester

Instructor: Vasileios Bouzas, Associate Professor

The course is an introduction to the expansion of the dimensions of visual work in time, sound, and text and to the conceptual exploration of their relationships. During the course, practices for collecting audio and visual information (sketches, drawings, photography, video, texts) and creating two-dimensional moving image and sound (2D animation, electronic sound) are developed through exercises on selected topics on everyday practices and directed actions. Basic concepts of the language of digital image and sound as well as methods of processing and synthesizing multimedia material are presented through selected examples. Different ways of communication of digital information either in real space in the form of linear and non-linear spatial installations or in virtual space through the Internet or other means of distribution, depending on the design and the conceptual identity of the project, are presented. The course includes lectures, presentations, and work reviews.

Learning Outcomes

On successful completion of the course students will be able to:

- understand the wide range and the complexity of the relationship between art and technology, acquiring basic knowledge on the history of digital arts
- understand the language of the new media on a conceptual level, as it develops in the digital arts, either because of the synthesis and evolution of concepts that are related to the older visual media (cinema, painting, music, etc.), or by the autonomous evolution of the new media language
- produce digital visual material of different forms and meanings and manage the electronic image in the two-dimensional static and moving image using different software
- use combinations of moving imagery and sound to produce meanings
- record and organize audiovisual material in selected places to produce significant meanings. Thus, students will acquire knowledge of the development of methods and techniques to record material in the urban and natural landscape as well as methods of its evaluation, classification, and communication
- distribute and communicate their work in specific social networks
- understand the importance of collaborative projects by creating and presenting relevant work

Eοχ.2μ Decorative Arts-Applied Arts, 1st, 2nd, or 3rd semester

Filippos Kalamaras, Assistant Professor, Theodoros Zyrpiadis, Special Teaching Staff

The studio course deals with space and the creation of three-dimensional objects. The research of space and objects is done through different “projects” considering and analyzing the contemporary “language” of objects and concepts of space. Approaches vary, combining aspects that sometimes give emphasis on applied arts and sometimes on visual arts including a) Three-dimensional applications (object, construction) b) Indoors or outdoors applications c) Installations in specific spaces. By emphasizing personal research, experimentation, design, and creativity, as well as the investigation of a wide range of materials, practices and new technologies, the studio aims to foster student’s creative and analytical thinking to enable developing their own ideas through a comprehensive methodology in order to face the challenges of the modern era. Course and audiovisual material will also be available to students.

Learning Outcomes:

On successful completion of the course, students will have:

- understood the basic concepts, differences, and similarities of Visual and Functional Art Objects
- acquired knowledge of project methodology
- mastered drawing methods and methods of producing a model using both traditional materials (paper, carton, wood, light materials etc.) and modern methods (3D design, 3D printing etc.)
- used traditional and contemporary creative materials and tools
- be able to effectively present ideas and work in front of an audience

Bibliography

R. Arnheim, Art and Visual Perception, Athens:Themelio, 2005.

L. Pirandello, One and 100 Thousand, Athens:Zacharopoulos, 1993.

Eοχ.2λ Applied Studio - Byzantine Painting – 1st or 2nd or 3rd semester

Instructor: Adjunct Staff

During the first semester of the course students are introduced to key areas required for a holistic knowledge of Liturgical Arts. Students can choose one of the long-lasting specialised areas, such as the encaustic technique, the portrait composition technique of the early Christian period, and the techniques of egg tempera and frescos. They also become familiar with a whole range of related topics both at a practical and a theoretical level. Content is regularly updated (each semester).

Learning Outcomes

On successful completion of the course, students will be able to:

- become familiar with the wide range of Liturgical Arts through history, from the antiquity to the post-Byzantine era
- be introduced (theory and practice) to the techniques and art of Iconography
- understand the visual language of the sacred in iconography (design, color, composition)
- learn about specific applications (preparation, gilding, egg tempera)
- understand the contemporary issues of the Liturgical Arts following a long tradition – the Liturgical Arts in the modernism and post-modernism period
- understand how Functional Arts have influenced Contemporary Art
- be inspired by Liturgical Arts topics (theory and practice).

Εοχ.2δ Workshop - Photography - 1st or 2nd or 3rd semester

Instructor: Adjunct Staff

Photography is based on a physical phenomenon already known since the 4th century B.C. However, the origins of modern photography are traced in the first half of the 19th century with the invention of the chemical solidification of the photographic image. The ongoing rapid technological developments have changed the way photography functions. Based on the so-called *straight photography* and applied on the genres of portrait, landscape and still life, the workshop will examine core concepts (i.e., light, frame, composition, vantage point, depth of field, etc.) and the aesthetics of the medium through examples and assignments. A more elastic

(experimental) operation of the medium is encouraged. Adobe Photoshop for photo editing and image manipulation are required.

Learning Outcomes

On completion of the course, students will be able to:

- produce photographic images, editing, electronic image processing (photoshop), archiving, portfolio (analogical and digital). Students create their own blogs to exhibit their projects and portfolio work
- study iconic photographic representations throughout the history of photography
- develop aesthetic perceptions and interpretations of photographic images
- approach photography as an art-making tool

Εοχ.2ε Applied Laboratory - Jewellery-1st or 2nd or 3rd semester

Instructor: Adjunct Staff

Jewellery, perceived as a micro-sculpture artifact, has entered a phase of visual knowledge transfer, which is an opportunity to reevaluate and redefine its place in artistic making. Jewellery is a tool of knowledge, which encourages students to explore visible or invisible reality, through the language of materials, object, and origin. Embedded knowledge can be achieved through the process of engaging student with the material, thus allowing authentic expression.

Learning Outcomes

On successful completion of the course, students will be able to:

- process materials such as metals, plastics, fabric, and their composites
- elaborate on both jewellery design and the place jewellery will be placed/become part of the body
- manage and combine all materials technical knowledge
- operate tools and machinery to achieve excellent jewellery making
- form a personal design philosophy and develop creative abilities.

Bibliography

O. Kyriakopoulou, *Materials Technology*, Athens: Kadmos 2018 (in Greek).

O. Kyriakopoulou, *Materials Masks*, Athens: Kadmos 2013 (in Greek).

Εοχ.2ι Applied Workshop- Stage Design, 1st, 2nd, 3rd semester

Stage Design workshop explores the construction of the visual vocabulary used in performing. Using scenic space and costume as the main components of performing arts, the course aims at the analysis and synthesis of all the individual elements defining the aesthetic-visual context of a performance. The systematic study of a modern and complex design approach of certain scenographic ideas for a specific theatrical play in a given theatrical space, is also highly promoted. Within this context, the methods of approaching, interpreting, and transcribing the content in visual terms, the development of a methodology and organization of each approach as well as the way of its realization are investigated. Study areas especially explored, include the relationship between space and human body, the relationship between space and time as well as the relationship between image and meaning. In addition, the anatomy of the theatrical stage, conveyed in its basic typologies, and the evolution of the scenery and, generally, theatrical space from ancient times to present are studied through lectures and presentations. Great emphasis is placed on students' understanding and familiarization with the basic elements of performing arts, such as stage direction, lighting, stage techniques, the study

of the dynamic relationships between those elements and the scenographic practice. The workshop also involves activities, such as group visits to theatres and stage design studios guided by specialized theatrical staff and attending theatrical plays.

Learning Outcomes

Stage Design workshop is an introductory workshop to performing arts and the Arts of Stage and Costume design.

On successful completion of the course, students will be able to:

- understand the basic and fundamental characteristics of opera and its connection to the art of stage and costume design
- have a thorough knowledge of modern complex approaches to stage and costume design for performing arts
- develop certain methods of approaching, interpreting and transcribing the performing content in visual terms
- develop methods of approaching and analyzing the theatrical play
- organize and realize each approach effectively
- understand other basic elements of performing arts, such as stage direction, lighting, and stage techniques
- collaborate with other students to create and present a performing art project

Εσχ.2ι Workshop- Mosaics, 1st, or 2nd or 3rd semester

Instructor: Adjunct staff

The six-month Workshop in Mosaics aims to familiarize students with mosaic techniques and tools both at a theoretical and practical level. Students can work independently or in small groups. The workshop involves copying mosaic original artwork or personal creations. Emphasis is placed on tiling design, which aims at enabling students to understand how form is perceived in tiling. Students are also taught the indirect method

of applying tesserae and methods of mosaic mural applications on portable, wall and floor surfaces.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of and apply mosaic techniques, starting from surface preparation, such as plating techniques (gilding), paints and surfaces, varnishes on portable and wall painting surfaces - acquiring job-specific skills in mosaic construction.
- understand and apply the timeless morphoplastic language of mosaics.

Eοχ.2μ Ceramics -1st or 2nd or 3rd semester

Instructor: Adjunct Staff

Introductory course about the fundamental properties of clay bodies, shaping techniques (coiling, slab-building, pinching, slip-casting, wheel-throwing) and coating materials (stains, pigments, glazes). The course is supplemented by lectures about the history of ceramic art, based on the examination and study of sculptural and/or applied ceramics.

Learning Outcomes

On successful completion of the course students will be able to:

- understand the physical and chemical properties of clay as well as the basic shaping techniques
- acquire knowledge of major stages in the history of ceramics and discover its morphological and expressive possibilities

Eοχ.2ξ Applied Arts Studio - Performance Art -1st/2nd/3rdsemester

Instructor: Angeliki Avgitidou, Associate Professor

Introduction to the basic tools and methods of performance. Historical review of performance in the 20th century. Exercises of physical awareness in relation to space and others. Kinesthetic reaction exercises. Simultaneous movement exercises in groups. Introduction to the concept of time and the term event time: short-term performance, durational performance. Introduction to performance materials. Paradoxical and subversive use of everyday materials / objects. Use of materials in the work of Adrian Piper, Francis Alys and Han Bing. Use of objects in an exaggerated way, the concept of grotesque in the work of Pocha Nostra and others. Creating an environment with the use of bodies and objects.

Learning Outcomes

On successful completion of the course students will be able to:

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- acquire knowledge of basic historical moments and terminology of performance
 - recognize and manage the complexity of the relationships that develop with space, audience, and other performers
 - use the above relationships to work on structured improvisations
 - compose individual thematic short duration performances
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ART WORKSHOP DIRECTIONS

1st PAINTING WORKSHOP

Artistic coordinator: Ioannis Ziogas, Associate Professor

COURSES

EζωA.01 Painting workshop 1st -4th semester

Instructors: Ioannis Ziogas, Associate Professor - Cynthia Gerothanasiou, Special Teaching Staff

Study of still life works/installations of models and exercises ex natura. Introduction to contemporary approaches to forming painting surface and image. Work on a subject with visual and conceptual connotations (deriving from history or memory). Students' personal work of art and accompanying text.

Learning Outcomes

On completion of the course, students will be able to:

- acquire painting skills for model and ex natura works of art
- understand the basic concepts of visual perception and their function in painting and, overall, in art
- apply already acquired knowledge from other discipline-related courses, such as Art History, Art Theories, etc. on visual approaches to art
- acquire basic skills for writing art-related research papers
- understand contemporary approaches to painting in the current cultural and social internationalized context.

EζωA.2 Painting workshop 1-5th semester

Instructors: Ioannis Ziogas, Associate Professor, Cynthia Gerothanasiou, Special Teaching Staff

Study of still life works/installations of models, and exercises ex natura. Emphasis on the potential of interpreting reality. Introduction to contemporary approaches to painting surfaces. Work on a topic with artistic and conceptual connotations

(space/time). Personal work and accompanying text. Lectures on students' art-related topics.

Learning Outcomes

On completion of the course, students will be able to:

- acquire painting skills for model and nature works of art
- understand the concept of painting and the universal character of symbols
- apply already acquired knowledge from other discipline-related courses, such as Art History, Art Theories, etc. on visual approaches to art
- acquire basic skills for writing art-related research papers
- understand contemporary approaches to painting in the current cultural and social internationalized context.

EζωA.3 Painting workshop 1-6th semester

Instructors: Ioannis Ziogas, Associate Professor, Theodoros Zyrpiadis, Special Teaching Staff

Study of still life works/installations of models, and exercises ex natura. Emphasis on the potential of interpreting reality. Image transformation approaches, introduction to painting approaches. Work on a topic with artistic and conceptual connotations (social context). Participation in one of the collective processes organized by the 1st Painting Workshop (Visual March to the Prespes, Art Censorship Observatory). Personal work and accompanying text. Pedagogical applications.

Learning Outcomes

On completion of the course, students will be able to:

- acquire painting skills for model and ex natura works of art
- understand the diachronic nature of painting and the global character of its symbols

- understand painting
- apply already acquired knowledge from other discipline-related courses, such as Art History, Art Theories, etc. on visual approaches to art
- acquire advanced skills for writing art-related research papers
- understand contemporary approaches to painting in terms of its conceptual dimension.

EζωA.4 Painting workshop 1- 7th semester

Instructor: Ioannis Ziogas, Associate Professor, Cynthia Gerotherasiou, Special Teaching Staff

Elaboration on a topic based on the knowledge acquired in previous semesters. Emphasis on the potential of interpreting reality. Image transformation approaches, introduction to painting approaches. Work on a topic with artistic and conceptual connotations (self-references/self-definitions). Participation in one of the collective processes organized by the 1st Painting Workshop (Visual March to the Prespes, Art Censorship Observatory). Personal work and accompanying text. Pedagogical applications.

Learning Outcomes

On completion of the course, students will be able to:

- acquire painting skills for model and ex natura works of art
- understand the diachronic nature of painting and the global character of its symbols
- understand painting
- apply already acquired knowledge from other discipline-related courses, such as Art History, Art Theories, etc. on visual approaches to art
- acquire advanced skills for writing art-related research papers

- understand contemporary approaches to painting in terms of its conceptual dimension.

Eζω.A.5 Painting workshop 1 - 8th semester

Instructors: Ioannis Ziogas, Associate Professor, Cynthia Gerotherassiou, Special Teaching Staff

Individual work. Investigation of topic potential, learning to solve technical problems, studying conceptual connotations. Participation in one of the collective processes organized by the 1st Painting Workshop (Visual March to the Prespes, Art Censorship Observatory). Accompanying text.

Learning Outcomes:

On completion of the course, students will be able to:

- acquire painting skills for model and ex natura works of art
- understand the diachronic nature of painting and the global character of its symbols.
- understand painting
- apply already acquired knowledge from other discipline-related courses, such as Art History, Art Theories, etc. on visual approaches to art
- acquire advanced skills for writing art-related research papers
- produce a work of art and shape artistic systems based on research and expressive intention

2nd PAINTING WORKSHOP

Artistic coordinator: Ioannis Kastritsis, Associate Professor

EζωB.01 Painting Workshop 2 - 4th semester

Instructors: Ioannis Kastritsis, Associate Professor, Sotirios Lioukras (Special Teaching Staff)

Continuing the quests of previous semester. Students are familiarized with various painting materials and explore their technical and aesthetic abilities. Artistic exploration of the natural environment of the area i.e., colors, forms, abstract and representative elements, organic and natural ones, the accidental in painting.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of analog representation drawing
- explore color and painting materials dynamics
- understand and apply basic principles of composition
- develop a critical discourse regarding their work and art in general

EζωB.2 Painting Workshop 2 - 5th semester

Instructors: Ioannis Kastritsis, Associate Professor, Theodoros Zyrpiadis, (Special Teaching Staff)

In this course, students investigate the technical and practical aspects and ideas in painting. They explore and study the natural environment of the area, i.e., colors, forms, abstract and representative elements, organic and natural ones. They concentrate on color dynamics and the accidental element in painting.

Learning Outcomes

On successful completion of the course, students will be able to:

- handle problems and ideas in painting

- develop and activate own individuality and artistic approach
- be familiar with historical and contemporary examples, exhibitions, group reviews
- observe color dynamics

EζωB.3 Painting Workshop 2 - 6th semester

Instructors: Ioannis Kastritsis, Associate Professor, Sotirios Lioukras (Special Teaching Staff)

In this course, students investigate technical, practical aspects and ideas in painting. They explore and study the natural environment of the area, i.e., colors, forms, abstract and representative elements, organic and natural ones. They concentrate on color dynamics and the accidental element in painting. Working on thematic projects.

Learning Outcomes

On successful completion of the course, students will be able to:

- continue the quests of previous semester
- receive feedback of their artwork based on historical and contemporary examples
- develop and activate self-expression

EζωB.4 Painting Workshop 2 - 7th semester

Instructors: Ioannis Kastritsis, Associate Professor, Sotirios Lioukras (Special Teaching Staff)

In depth observation of the technical and aesthetic issues raised in previous semesters.

Learning Outcomes

On successful completion of the course, students will be able to:

- observe in depth the technical and aesthetic issues raised in previous semesters
- handle advanced problems and concepts in painting
- develop own self-expression to be used for their thesis project
- acquire knowledge of artwork documentation

EζωB.5 Painting Workshop 2 - 8th semester

Instructors: Ioannis Kastritsis, Associate Professor

In depth study, development, and formulation of students' self-expression to be used for their thesis. Student's artwork documentation.

Learning Outcomes

On successful completion of the course, students will be able to:

- complete and summarize all technical and aesthetic achievements of previous relevant courses before carrying out their thesis.

3rd PAINTING WORKSHOP

Art supervisor: Harilaos Kontosphyris, Professor

Picasso's statement "*painting is yet to be explored*" is a powerful thesis in favour of the cognitive value/ importance of the visual practice, determined as: a) a procedure of meta-cognition of the world b) an application of meta-cognitive skills c) a process of self-regulation d) a practice in a certain sociocultural context e) an agent of socializing and life-long development. During the course, undergraduate students employ online tools (floroieikastikoi.blogspot.gr), and engage in extra-curricular activities and weekly presentations on seminar thematic cycles.

COURSES

EζωΓ.01 Painting, 3rd Workshop -4th semester

Instructors: Harilaos Kontosphyris, Professor, Thomas Zografos, Special Teaching Staff

Refusal of Acceptance, the case of Gustave Courbet. The worship of authenticity (Adolfo M. Casares, “The invention of Morel”). Copy and original (Walter Benjamin and his ideas). Papaloukas’ case, “The boy with suspenders”. Composition ex natura. Assessment: Weekly presentations. Mid-term self-assessment based on prescribed criteria, with an external examiner (no grading right – external moderation).

Learning outcomes

On successful completion of the course, students will be able to:

- approach and understand the role and value of form elements (point, line, shape, space, plane, locus, colour, etc) as fundamental means for the interpretation of viewing and form performance. Form as an origin.
- understand the relation of Form and Matter in time and space: study, use and application of various painting materials, media and artistic practices.

Bibliography

M. Heidegger, *Art and Space*, Athens: Indictos, 2006.

Aristotle, *the physics*.

N.I. Terzoglou, *Ideas on Space in the 20th century*, Athens: Nissos, 2009.

EζωΓ.2 Painting, 3rd Workshop – 5th semester

Instructors: Harilaos Kontosphyris, Professor, Thomas Zografos, Special Teaching Staff

“To see is to be seen”. First, I am a viewer, then a creator. Conscious self-observation (Costumes and construction colours colour chart). Exercises of form and formulation of concepts in anthropological post-structural examples: Is the identification of symbols with

the symbolized fetishism? August Rodin: “The Kiss”. Comparative notes on the symbolization of Caspar David Friedrich’s “Wanderer above the sea of fog”, to Dimitris Kalamaras’s, “Capetan Kottas”. Assessment: Weekly presentations. Mid-term self-assessment (as in 4th semester).

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the process of meta-cognition through the viewer’s function in Art
- apply meta-cognitive skills for the viewer’s sake.

EζωΓ.3 Painting, 3rd Workshop –6th Semester

Instructors: Harilaos Kontosphyris, Professor, Thomas Zografos, Special Teaching Staff

Study. Abstract/ non-representational painting. Participating in ambiguities. Time and space cuts. Fortino Samano’s final moments before death were used for a song by Thanasis Papakonstantinou. Visual reflections on Yue Minjun’s “Execution, 1995” and Francisco Goya’s “3rd of May 1808”. Assessment: Weekly presentations. Mid-term self-assessment, based on prescribed criteria.

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the process of meta-cognitive experience in the function of Art
- apply meta-cognitive skills on unexpected media of expression.

EζωΓ.4 Painting 3rd Workshop, 7th semester

Instructors: Harilaos Kontosphyris, Professor, Thomas Zografos, Special Teaching Staff

Composition. Eduardo Chillida's sculpture. "Enantiodromies" by Yannis Christou. The case of John Cage. Assessment: Weekly presentations. Mid-term self-assessment, based on prescribed criteria as in 4th semester.

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the process of meta-cognitive experience in the educational function of Art
- apply meta-cognitive skills on the interactive creator-viewer conjunction.

EζωΓ.5 Painting 3rd Workshop, 8th Semester

Instructors: Harilaos Kontosphyris, Professor, Thomas Zografos, Special Teaching Staff

Identifying art with life. Visual drama forms of anti-routine, anti-bureaucracy, performing practices (Situationists, Joseph Beuys's case). The case of the sculptor Giorgos Lappas. Anish Kapoor. A diagnosis of the work of Marina Abramovich. Assessment: Weekly presentations. Mid-term self-assessment, based on prescribed criteria as in 4th semester.

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the process of meta-cognition in relation to the communicative function of Art
- understand the process of self-regulation in lifelong development.

SCULPTURE WORKSHOP

Course coordinator: Hector Papadakis, professor

Workshop teaching and practice sessions include- both for introductory and specialization cycles -the following core modules:

- Sculpting busts from mould or nature
- Life and still-life drawing
- Pose & figure study ex nature which gradually (per semester) scales up to 1/1
- Sculpture exercises on free or pre-assigned subjects
- Free modelling in various sizes, materials, and techniques
- Free compositions
- Constructions

Student practice and experiment using different materials and techniques. Teaching includes: relief sculpture, metalworking, sculpting in plaster. Moreover, a marble workshop is also available. In addition to practicing in the workshop and acquiring technical knowledge, teachers also consider that constant dialogue with history, contemporary research, and communication with interdisciplinary or non-interdisciplinary fields of interest significantly contribute to upgrading studies. Therefore, educational visits and other extracurricular activities are organized every semester.

COURSES

Eγλ.01 Sculpture- 4th semester

Instructors: Hector Papadakis, professor, Christos Tsotsos, Special Teaching Staff

Studies in nature, exercises based on model observation (bust making as well as drawings-studies from clay with emphasis on realism). Introduction in making sculpture for public space (study of installation or construction in space). Transfer of students' ideas, proposals or preliminary models to a complete three-dimensional construction using different materials (plaster, metal, wood, marble etc). Constructions from different

materials. Relief (subtractive method). Making a frame with wire, plaster, Styrofoam, and wood (crosses). Personal work.

Learning Outcomes:

On successful completion of the course students will be able to:

- experiment with materials and create their own work
- organize and communicate workshop knowledge on sculpture
- process and express an idea in various ways available within the field of sculpture
- distinguish the expressive, conceptual, psychological, and sociological traits of the work created
- encourage imagination and creativity regarding technical applications in their work
- organize, form, and communicate visual images and representations which express personal and social perceptions
- consider the ways in which their work can claim artistic value

Bibliography

J. Genet, *Atelier D'Alberto Giacometti*. Athens: Harmanis Athanasios, 1989 (in Greek).

J. Plowman, J. *Sculpture Encyclopedia*. Athens: Parikou, 1990 (in Greek).

Eγλ.2 Sculpture- 5th semester

Instructor: Hector Papadakis, professor

Study ex natura, exercises in model observation (bust making, and drawings-studies from clay with emphasis on realism). Figure study from life on a ½ scale. Exercises in the formalistic and conceptual approach of a subject (negative-positive, repeated motif). Introduction in the basic principles of relief and presentation of the technique of transferring an original work from clay to plaster or terracotta (mould, cast). Personal work.

Learning Outcomes

The course aims to:

- develop students' skills regarding sculptural form
- provide students with the necessary theoretical and practical knowledge on materials
- foster artistic thinking
- enable students to produce personal work through the careful process of idea concept and their experimentation with various materials.

Eγλ.3 Sculpture – 6th semester

Instructors: Hector Papadakis, professor, Philip Kalamaras, assistant professor

Study ex natura, exercises in model observation (bust making, as well as drawings-studies from clay with emphasis on realism). Figure study from life on a ½ scale. Exercises on a subject area and subject areas proposed by students. Presentation of works by artists relevant to the subject-area chosen by each student. Obligatory participation in visits and activities organized. Personal work.

Learning Outcomes

The course aims to:

- develop students' skills in sculptural form
- provide students with the necessary theoretical and practical knowledge on materials
- foster artistic thinking
- enable students to create personal work through the careful process of idea concept and their experimentation with various materials

Eγλ.4 Sculpture-7th semester

Instructors: Hector Papadakis, professor, Philip Kalamaras, assistant professor

Study ex natura, exercises in model observation (bust making, as well as drawings-studies from clay with emphasis on realism). Figure study in real life scale. Exercises both in given subjects and subjects proposed by students. Presentation of artists' works relevant to each student's subject area. Obligatory participation in visits and activities organized.

Learning Outcomes

The course aims to:

- develop students' skills regarding sculptural form
- provide students with the necessary theoretical and practical knowledge on materials
- foster artistic thinking
- enable students to create personal work through the careful process of a concept and their experimentation with various materials

Eγλ.5 Sculpture- 8th semester

Instructor: Hector Papadakis, professor

Individualized teacher-student collaboration to address possible technical issues that may arise as well as in depth understanding and successful outcome of personal research.

Learning Outcomes

The course aims to:

- develop students' skills regarding sculptural form
- provide students with the necessary theoretical and practical knowledge on materials

- foster artistic thinking
- enable students to create personal work through the careful process of idea concept and their experimentation with various materials

PRINTMAKING WORKSHOP

Studio Director: Sofia Papadopoulou, Assistant Professor

Studies in Printmaking, aim to develop students' artistic skills and professional qualifications. Studio practice and research on traditional and contemporary techniques as relief, intaglio and flat surface printmaking, serigraphy with analog and digital methods, as well as the aesthetic and historical knowledge of them, aim at the acquisition of a personal visual expression.

Courses

Εσχ.5α Printmaking I-5th semester

Instructor: Adjunct Staff

This course is a continuation of the development and knowledge of the artistic process of printmaking techniques and their combination: Intaglio printmaking (etching, dry point on various materials, sugar lift, soft ground, black techniques, spit bite etc.). Relief printmaking: linoleum, woodcut, etc. Experimental techniques, monotype, mokulito (lithography), electroetching, toner transfer. Eco-friendly techniques: collagraph, carborundum. Serigraphy and the application of silkscreen-printing to various fields of the printmaking process (visual or applied). Printed artwork and the role of Printmaking in contemporary art. Emphasis is placed on personal visual research, as well as the combination of printmaking with written language, digital technology, other visual languages, and other art forms. The course comprises interviews with contemporary artists who create prints or have been influenced by printmaking or printmaking processes on their artistic

work. Printmaking and art market. Ethics on printmaking and printmaking attitudes. Students participate in research working and art exhibition preparation groups.

Learning Outcomes:

On successful completion of the course, students will be able to:

- articulate his/her own visual expression through printmaking and its distinctive features comply with the rules and ethics of Arts and in particular the field of printed art through meetings with artists (theorists, collectors, curators, and visual artists), as well as through their participation in exhibition organized in art galleries, museums, and other venues.

Bibliography

Ch. Christou, *Modern Greek Engraving*, Athens: Ekdotiki Athinon, 1994.

H. Foster et al. *Art since 1900*, Thessaloniki: Epikentro, 2007.

X. Sachinis, *Dialogues on Engraving and other common prints*, Thessaloniki: Diaplasi, 2010.

Εοχ.6α Printmaking II-6th semester

Instructor: Sofia Papadopoulou, Assistant Professor

This course is a continuation of the development and knowledge of the artistic process of printmaking techniques and their combination: Intaglio printmaking (etching, dry point, sugar lift, soft ground, black technique, spit bite etc.). Relief printing: linoleum, woodcut, collagraph, etc. Experimental techniques: monotype, mokulito (lithography), electro-etching (electrolysis of metal), toner transfer. Ecological techniques: collagraph, carborundum, dry point with electric tools. Lithography in aluminum. Viscosity, a la poupée. Chine-collé. Silk screen. Contemporary approaches (CNC, laser cut, 3D printing). Combined approaches (plotter, PVC). The course focuses on students' personal visual pursuits through the possibilities offered by printmaking. It focuses

on multiplicity, the combination of printmaking with written language, the combination of printmaking with digital technology and other visual languages or other art forms. Printed artwork and the role of Printmaking in contemporary art. Students participate in research working and art exhibition preparation groups.

Learning Outcomes:

On successful completion of the course, students will be able to:

- articulate their own visual expression through printmaking and its distinctive features
- work creatively and independently in terms of technical processes, materials, and dimensions of the printed artworks
- acquire knowledge of ethics in Arts and the field of printed art.

Bibliography

R. Arnheim, *Art and visual perception*. Athens: Foundation, 2005.

N. Daskalothanasis, *The artist as a historical subject from the 19th to the 21st century*, Athens: Agra, 2001.

M. Duchamp, *The Engineer of Lost Time*. Athens: Agra, 2008.

Εοχ.7α Printmaking III-7th semester

Instructor: Sofia Papadopoulou, Assistant Professor

The students are prepared for individual research, production, and validation of their work. Mixed techniques, use of computers, combination of all printmaking techniques, conventional, and digital printmaking. Combination of printmaking with other visual languages as well as other art forms. Focus on students' visual pursuits.

Learning Outcomes:

On successful completion of the course, students will be able to:

- combine techniques
- extend techniques at an experimental and research level
- validate their own research by applying acquired knowledge of techniques

Bibliography

W. Benjamin, *Essays on Art*, Athens: Kalvos, 1975.

N. Daskalothanasis (ed.), *From Minimalism to Conceptual Art*, Athens: School of Fine Arts, 2006.

V. Flusser, *Towards a philosophy of photography*, Thessaloniki: University studio press, 2015.

V. Flusser, *Die Schrift: Hat Schreiben Zukunft*, Athens: Potamos, 2006.

DIGITAL ARTS WORKSHOP

Art supervisor: Vasileios Bouzas, Associate Professor

Εσχ.5γ Digital Arts I- Virtual space and composition-5th semester

Instructor: Vasileios Bouzas, Associate Professor

The course follows and elaborates on the knowledge acquired in the introductory course. Collection and classification of audiovisual material recorded on specific public and private spaces concerning specific topics. Elaboration on methods of creating primary audio-visual material (2D and 3D animations) as well as processing methods and composition using specialized techniques. The basic concepts of design in the three-dimensional virtual space as well as the basic features of cinematic editing are presented through specific examples. An extensive discussion of the

features of the language of imagery and sound, as these have been shaped by digital technology is also made. Finally, emphasis is placed on the relationships between real and virtual material, as they are developed, either in terms of recording or distribution stages.

Learning Outcomes

On successful completion of the course students will be able to:

- expand understanding of the wide range and complexity of the relationship between art and technology, by exploiting knowledge of the history of digital arts
- produce digital visual material of different forms and meanings and manage the electronic image in the two-dimensional and three-dimensional static and moving field using combined practices and different software
- record and organize audiovisual material in specific places to produce critical meanings. Thus, students will acquire knowledge of the development of methods and techniques to record material in the urban and natural landscape as well as methods of evaluation, classification, and communication of their material
- distribute and communicate their work in specific social networks
- understand the importance of collaborative projects by creating and presenting relevant work

Bibliography

R. Stam (ed.), Introduction to the theory of cinema, Athens: Patakis, 2006.

J. Walker, Art in the Age of Mass Media, Thessaloniki: University Studio Press, 2010.

Εσχ.6γ Digital Arts II-Virtual space and composition-6th semester

Instructor: Vasileios Bouzas, Associate Professor

The course follows and elaborates on the knowledge acquired in the "Virtual space and composition I" course with emphasis on web applications. The collection and classification of audiovisual material on specific themes in specific public and private spaces. In addition, methods of processing and composition using specialized techniques for posting on the Internet are discussed. Basic concepts on internet design and issues of interactivity and information architecture are also introduced, and basic design tools and the objectives of design are displayed through specific examples. Detailed discussion of the features of the new communication language of the moving imagery and sound as they have been formed is also made. The course involves presentations, screenings, lectures.

Learning Outcomes

On successful completion of the course students will be able to:

- explore the new language of digital arts either because of the synthesis and evolution of concepts that follow older audio-visual media (cinema, photography, painting, music, etc.) or because of the autonomy of their evolution
- become familiar with the wide-ranging field of technologies in art use
- develop methods and techniques of recording material in the urban and natural landscape as well as methods of its evaluation, classification, and communication
- create their own methodology both in relation to elaborating on the subject as well as and on the identity of their visual work
- understand the importance of collaborative projects by discussing and elaborating on specific topics for exploring public and private space
- distribute and communicate their work in specific social networks
- produce digital audio-visual material of different forms and meanings and manage electronic image in the two-dimensional and three-dimensional static and moving field as well as on the Internet with the use of combined practices and software

Bibliography

M. Kokkonis et al. The culture of sound and spectacle, Athens: Kritiki, 2010.

M. Rigou, From the Digital Revolution to Digital Surveillance, Athens: I. Sideris, 2004.

Εσχ.7γ Digital Arts III- Virtual space and composition-7th semester

Instructor: Vasileios Bouzas, Associate Professor

The course follows and elaborates on the knowledge acquired in the in-depth course "Virtual Space and Composition II" with emphasis on the elaboration and completion of topics related to students' personal preferences from the wide range of digital arts, as these have been consolidated in previous semesters. Emphasis is placed on a detailed discussion of their results, with the description and analysis of their objectives, their research activity on the selected topic and the corresponding conceptual and technical verification of their proposal. The presentation of selected digital design and composition tools continues according to students' work requirements. Emphasis is also placed on animated 3D graphics composition techniques. Elaboration on the discussion and analysis of specific examples from the modern digital art scene related to the themes under processing. The course involves presentations, screenings, lectures.

Learning Outcomes

On completion of the course, students will be able to:

- thoroughly understand the new visual language developed in digital arts, either because of the synthesis and evolution of concepts related to the older visual media (cinema, painting, music, etc.) or by the autonomous evolution of the new media language
- elaborate on the development of methods and techniques of recording material in the urban and natural landscape as well as methods of its evaluation, classification, and communication
- expand their knowledge of discipline-related research methodology and create their own and independent artistic work.
- expand research methodology and formulation of the concepts and references of their work as well as the digital techniques for processing material

- identify the specific area of their discipline-related research and develop their research methodology both at a conceptual as well as at a technical level. Their own methodology will be established in relation to the expansion of discipline-related knowledge and in terms of their own artwork identity
- understand the importance of collaborative projects by discussing relevant examples and elaborating on appropriate topics
- produce a complete presentation of their artwork
- distribute and communicate their work in specific social networks

Bibliography

M. Castells, *The galaxy of the internet*, Athens: Kastaniotis, 2005.

B. Hampe, *Production of documentaries and videos*, Athens: Plethron, 2010.

DECORATIVE ARTS WORKSHOP

Art Director: Filippos Kalamaras, Assistant Professor

The workshop focuses on spatial relationships and the creation of three-dimension objects within. The courses introduce the notion of designing and producing art or utility objects on a medium or large scale, aiming to introduce design principles of unique object design (from concept to implementation). Students will also get familiar with a wide range of materials and techniques -both conventional and modern. Course material and audiovisual material are also available to students.

Bibliography

P. Poulos, *Art concepts in the 20th century*, Athens: Athens School of Fine Arts, 2009.

Εσχ.5μ. Object – Spatial Applications – Installations I, 5th semester

Instructor: Apostolos Ntelakos, Assistant professor

This is the first of a course cycle aiming to enable students to gain insight of the Decorative Arts Workshop. Among the major objectives is the development of students' abilities to select and handle the appropriate materials in order to create and finish their projects. The course also aims at enabling students to understand problem/project parameters, exploring alternative interpretations of projects, communicating ideas by means of design, literally and orally, building on concepts and adapting them to final implementation.

Learning Outcomes

On successful completion of the course students will be able to:

- understand and manage the stages of creative process as well as communicate them by means of design, visualization, written and oral presentation
- understand conceptual implications of case studies and conduct research
- learn about materials and techniques in order to utilise them effectively
- research and develop their ideas
- apply all the above in carrying out projects
- present their artwork in audience
- relate - in terms of concept and form - personal artwork to the artwork produced during workshop sessions
- learn how to create three-dimensional models using 3D software

Εσχ.6μ. Object – Spatial Applications – Installations II, 6th semester

This is the second of a course cycle aiming to enable students to gain insight of the Decorative Arts Workshop. among the major objectives is the development of students'

abilities to select and handle the appropriate materials in order to create and finish their projects. The course also aims at enabling understanding of problem/project parameters, exploring alternative interpretations of projects, communicating ideas by means of design, literally and orally, building on concepts and adapting them to final implementation.

Learning Outcomes

On successful completion of the course students will be able to:

- understand and manage the stages of creative process as well as communicate them by means of design, visualization, written and oral presentation
- understand conceptual implications of case studies and conduct research
- learn about materials and techniques in order to utilize them effectively
- research and develop their ideas
- apply all the above in order to carry out their projects
- present their artwork in audience
- relate - in terms of concept and form - personal artwork to the artwork produced during workshop sessions learn how to create three-D models using 3D software

Εσχ.7μ. Object – Spatial Applications – Installations III, 7th semester

Instructor: Annita Koutsonanou

This is the third of a course cycle aiming at enabling students to gain insight of the Decorative Arts Workshop. Among the major objectives is the development of students' abilities to select and handle the appropriate materials in order to create and finish their projects. The course also aims at enabling understanding of problem/project parameters, exploring alternative interpretations of projects, communicating ideas by means of design, literally and orally, building on concepts and adapting them to final implementation.

Learning Outcomes

On successful completion of the course students will be able to:

- understand and manage the stages of creative process as well as communicate them by means of design, visualization, written and oral presentation
- understand conceptual implications of case studies and conduct research
- learn about materials and techniques in order to utilize them effectively
- research and develop their ideas
- apply all the above in order to carry out their projects
- present their artwork in audience
- relate - in terms of concept and form - personal artwork to the artwork produced during workshop sessions learn how to create three-D models using 3D software

Bibliography

Michael Ashby Kara Johnson, *Materials and Design, The Art and Science of Material Selection in Product Design*, Butterworth-Heinemann, 2013.

Don Norman, *The Design of Everyday Things*, Basic Books, 2013.

STAGE AND COSTUME DESIGN WORKSHOP

ART DIRECTOR: Adjunct Staff

The workshop examines the relationship of stage and costume design with performing arts, within its historical, theoretical, and practical context. It is focused on researching the systematic approach and transcription of dramatic content in visual forms, within the given context of a performing phenomenon taking place in a theatrical or a non-theatrical space. The course is organized in lectures, intensive workshops, and methodology practice.

COURSES

Εσχ.5στ Stage and costume design I (5th semester)

Instructor: Adjunct Staff

The course is a workshop aiming at elaborating on stage and opera costume design. Stage and costume design for lyric theatre (opera). Methodology of the aesthetic approach of musical drama. Introduction to lyric theatres. Scenic space and scenography. Basic elements of musical dramaturgy.

Learning Outcomes

On successful completion of the workshop, students will be able to:

- understand the fundamental characteristics of opera and its connection to the art of stage and costume design
- have a thorough knowledge of modern complex approaches of stage and costume design for opera
- develop certain methods of approaching, interpretation and transcription of the performing content in visual terms
- develop methods of approaching and analyzing musical drama
- organize each approach and realization methods effectively
- understand other elements of the performing phenomenon, such as stage direction, lighting, and stage techniques
- collaborate with other students to create and present a performing art project

Bibliography

A. Batta, & S. Neef, *Opera: composers, work, performers*, Athens: Eleftheroudakis, 2005 (in Greek).

C. Headington, *A History of Western Music from the Ancient Times to Date*, Athens: Gutenberg, 2002 (in Greek).

K. Nef, *The History of Music*, Athens: Votsis, 1985 (in Greek).

D. Kimbell, *Italian Opera*, Cambridge: Cambridge University Press, 1991.

J. Collins & A. Nisbet, *Theatre and Performance Design: A Reader in Scenography*, Oxford: Routledge, 2010.

B. Payne, W. Geitel & J. Farrell–Beck, *Costume Design, the History of Costumes*, Athens: Ion, 2009 (in Greek).

Εσχ.6στ Stage and costume design II (6th semester)
Instructor: Adjunct Staff

The course is a workshop elaborating on stage and costume design for ballet and dance theatre. The workshop examines the relationship of stage and costume design with performing arts, within the historical, theoretical, and practical context. It is focused on research aiming at the systematic approach and transcription of dramatic content in visual forms, within the given context of a performing phenomenon, which takes place in a theatrical or a non-theatrical space. The course is organized in lectures, intensive workshops, and methodology practice. Stage and costume design for ballet and dance theatre. Methodology of the aesthetic approach to ballet and dance. Introduction to ballet and dance theatre. Scenic space and scenography. Basic elements of theatrical lighting.

Learning Outcomes

On successful completion of the workshop, students will be able to:

- understand the fundamental characteristics of ballet and dance and their connection to the art of stage and costume design
- have a thorough knowledge of modern complex approaches of stage and costume design for ballet and dance
- develop certain methods of approaching, interpretation and transcription of the performing content in visual terms
- develop methods of approaching and analyzing the performing art of ballet and dance
- organize each approach and methods of realization effectively
- understand other elements of the performing phenomenon, such as stage direction, lighting, and stage techniques
- collaborate with other students to create and present a performing art project

Bibliography

J. Adshead, *Dance Analysis: Theory and Practice*. Athens: Paschalidis, 2007 (in Greek).
C. Lee, *Ballet in Western Culture. A History of its Origins and Evolution*. New York: Routledge, 2002.
A. Vaganova, *Basic Principles of Russian Classical Dance*. Athens: Ellinikes Ekdoseis, 1996 (in Greek).

Εσχ.7στ Stage and costume design III (7th semester)

Instructor: Adjunct Staff

The course is a workshop elaborating on stage and costume design for ballet and dance theatre. It examines the relationship of stage and costume design with performing arts, within the historical, theoretical, and practical context. It is focused on research aiming at the systematic approach and transcription of dramatic content in visual forms, within the given context of a performing phenomenon taking place in a theatrical or a non-theatrical space. The course is organized in lectures, intensive workshops, and methodology practice. Stage and costume design at non-theatrical space. Site-specific performances. Basic elements of stage direction. Cross-curricular approaches: performing arts and visual environments.

Learning Outcomes

On successful completion of the workshop, students will be able to:

- understand the fundamental characteristics of ballet and dance and their connection to the art of stage and costume design
- have a thorough knowledge of modern complex approaches of stage and costume design for ballet and dance
- develop certain methods of approaching, interpretation and transcription of the performing content in visual terms
- develop methods of approaching and analyzing the site-specific performing art
- organize each approach and methods of realization effectively
- understand other elements of the performing phenomenon, such as stage direction, lighting and the stage techniques
- collaborate with other students to create and present a performing art project

Bibliography

E. Varopoulou, *Live Theater: An Essay on Contemporary Stage*, Athens: Agra, 2002 (in Greek).

M. Augé, *Non-Places, Introduction to an Anthropology of Supermodernity*, London: Verso, 1995.

A. Aronson, *The History and Theory of Environmental Scenography*, Michigan, UMI Research Press, 1981.

Religious and Modern Media in the 21st Century

BYZANTINE PAINTING WORKSHOP

Art Director: Adjunct staff

Εοχ.5λ Byzantine painting I – 5th semester

Instructor: Adjunct Staff

The studio-based course aims to enable students to specialize in techniques and styles practised in the production of artworks in the Antiquity, the early Christian period, Byzantine and the Post Byzantine periods. The course entails preparing and working on all traditionally used surfaces, such as: portable icons, walls, and floors. In each case, students choose a painting or mosaic technique (encaustic, egg tempera, oil painting, fresco technique, secco technique, indirect-direct method of mosaic construction). Depending on the specific choice, the activity may include the following exercises: preparation of surfaces (mortar, coatings, passive materials, and glues), different gold leaf gilding applications, preparation of pigments and application of colors, as well as application of varnishes etc. The vital aim of these exercises is learning to produce copies of artworks, which entail the familiarization with techniques and styles that may be used in one's personal artistic practice and can also be applied in the labor market. Course duration depends on the requirements of the specific activity and can last up to three semesters.

Εοχ.6λ Byzantine Painting II– 6th semester

Instructor: Adjunct Staff

The aim of this studio-based course is to enable students to specialise in techniques and styles practised in the production of artworks in the Antiquity, the early Christian period, the Byzantine and Post Byzantine period. The course entails preparing and working on all traditionally used surfaces, such as: portable icons, walls, and floors. In each case, students select a painting or mosaic technique (encaustic, egg tempera, oil painting, fresco technique, secco technique, indirect-direct method of mosaic construction). Depending on the specific choice, the activity may include the following exercises: preparation of surfaces (mortar, coatings, passive materials, and glues), different gold leaf gilding applications, preparation of pigments and application of colours, as well as application of varnishes etc. The vital aim of these exercises is learning to produce copies

of artworks, which entail the familiarisation with techniques and styles that may be used in one's personal artistic practice and can also be applied in the labor market. Course duration depends on the requirements of the specific activity and can last up to three semesters.

Εοχ.7λ Byzantine painting III– 7th semester

Instructor: Adjunct Staff

The aim of this studio-based course is to enable students to specialise in techniques and styles which were practiced in the production of artworks in the Antiquity, the early Christian period, the Byzantine and Post Byzantine period. The course entails preparing and working on all traditionally used surfaces, such as: portable icons, walls, and floors. In each case, students select a painting or mosaic technique (encaustic, egg tempera, oil painting, fresco technique, secco technique, indirect-direct method of mosaic construction). Depending on the specific choice, the activity may include the following exercises: preparation of surfaces (mortar, coatings, passive materials, and glues), different gold leaf gilding applications, preparation of pigments and application of colours, as well as application of varnishes etc. The vital aim of these exercises is learning to produce copies of artworks, which entail the familiarisation with techniques and styles that may be used in one's personal artistic practice and can also be applied in the labor market. Course duration depends on the requirements of the specific activity and can last up to three semesters.

JEWELLERY WORKSHOP

Art Director: Adjunct Staff

Jewellery workshop introduces students to the materials used for jewellery making, issues of jewellery design and the jewellery industry. Materials are significant for jewellery making.

Materials (plastic, metals, polyester, rubber, etc.) processing. Emphasis is placed on the part of the body where jewellery will be placed, and jewel construction. Students create various and different jewels; however, they all use of basic jewel cutting processes and tools. The specific relationship with the human body is what differentiates other arts from jewellery. By the end of semester, students will be able to handle any material and start to design.

COURSES

Eοχ.5ε Jewellery I- Materials Technology -5th semester

Instructor: Adjunct Staff

Students are offered a detailed discussion on materials. Various metals are processed, such as aluminum, bronze, copper, iron, and steel. Students are familiarized with plastics and derivatives, i.e., epoxy resin, styrofoam, polyester, and acrylic. Introduction to enamel. The laboratory is equipped with a special oven.

Learning Outcomes

On successful completion of the course, students will be able to:

- recognize and use any type of material
- process materials to a desirable form and texture

Eοχ.6ε Jewellery II -Design -6thsemester

Instructor: Adjunct Staff

In this course, students are taught about design, a most important component of a work of art, as well as concepts and innovative ideas. Students begin to design, based on acquired knowledge, and, by becoming more experienced and knowledgeable, they create on their own inspiration.

Learning Outcomes

On successful completion of the course, students will be able to:

- fully understand and control design
- adapt design to needs

Εοχ.7ε Jewellery III-The jewellery making process, -7thsemester

Instructor: Adjunct Staff

During the last semester, students will have acquired the ability to create jewellery with any material they like. Familiarization with lab machinery and tools will allow them to work without specialized staff guidance and intervention. They will be able to produce all types of jewellery, but key emphasis is given to concepts and design. Familiarization with materials will be helpful for materials integration into other courses at a later stage.

Learning Outcomes

On successful completion of the course, students will be able to:

- create all types of jewellery, using any type of material and for any part of the body despite any difficulties of weight and comfort.

Bibliography

R. Arnheim, Optical Thought, Thessaloniki: University Studio Press, 2007.

O. Kyriakopoulou, Masks of Materials, Athens: Kadmos, 2013

PERFORMANCE ART STUDIO - *Performative Art Actions*

Art Director: Angeliki Avgitidou, Associate Professor

The studio focuses on contemporary art creation in performance, and in the hybrid practices that develop from its interaction with other creative fields, such as media and design. The course includes a historical review of the medium in the 20th century, a theoretical analysis of terms and definitions, exploration of the basic elements of performance through individual and group exercises and students' individual performances to be presented off campus, in collaboration with other public bodies. Sessions aim to qualify students with medium-related skills, to enable them to recognize and manage the complexity of the relationships developing with space, audience, and other performers, explore the above relationships in structured improvisations and, finally, conceptually negotiate performance subjects and critically explore the limits of the medium.

Εοχ.5ξ Performance I- 5th semester

Instructor: Angeliki Avgitidou, Associate Professor

Body extensions and mediated / enhanced sensory experience. Conceptual use of materials for creating individual performance. Application of the above in public space exercises. Individual project. Performance and instructions. Examples from conceptual art. Instruction scores by Fluxus. Group performances interpreting instructions and individual exercises for forming and interpreting instructions. The concept of participatory performance. Creating participatory action in the public space. The space of performance as a formative element and as an element to be configured. Exercises on the relationship between body and space. The concept of site-specific performance. Indoors and outdoors exercises based on space specifics. Special constructions made for performance. Characteristics of performing in public. Political dimensions of performance, performance, and activism.

Learning Outcomes:

On successful completion of the course, students will be able to:

- elaborate on historical examples of performance
- organize performances with participating audience
- recognize the characteristics of space as components of performance and compose site-specific performances
- understand the meaning of “public” to produce new performances

Εσχ.6ξ Performance II – 6th semester

Instructor: Angeliki Avgitidou, Associate Professor

Performance and landscape. Relationship between body and landscape. Lasting actions in landscape. The works of Ana Mendieta, Arno Rafael Minkinnen, Richard Long and Hamish Fulton. Ambulatory performance. Performance and everyday life. Everyday life as a field of modern artistic search. The performance of everyday life in the works of Bobby Baker, Martha Rosler, Alexandra Katsiani and Thanasis Chondros. Everyday and domestic life. The personal and the political. Feminist and queer approaches. Individual project.

Learning Outcomes:

On successful completion of the course, students will be able to:

- elaborate on thematic categorizations of performance and create long-lasting individual performances based on one of them
- organize individual performances based on conceptual requirements
- discuss contemporary issues of performance and associate them with broader issues in visual arts

Εσχ.7ξ Performance III- 7th semester

Instructor: Angeliki Avgitidou, Associate Professor

Performance and memory. Non- “live” performance. Performance for camera. Performance of the self. Performance as a statement of identity. Performance using media / Performance and the Internet. The documentation of performance. Issues of documentation, testimony, and archive. Connection with contemporary reflections on the archive. Individual project. Development and presentation of a final performance.

Learning outcomes:

On successful completion of the course, students will be able to:

- elaborate on thematic categorizations of performance
- organize the archival recording of performance and suggest verification methods
- compare the above with the wider context of archive in visual arts
- design and perform an individual performance using media

PHOTOGRAPHY WORKSHOP

Art Director: Adjunct Staff

Εσχ.5δ Photography I – 5th semester

Instructor: Adjunct Staff

Photography I, II, III are workshops that develop the aesthetic perception and artistic practice of the photographic medium. They are based on two principles: the familiarization with aesthetic grammar (perspective, depth of field, vantage point, frame, color, tonality, symmetry, etc.) and the development, through practice, of a personal methodology. In *Photography I*, the aesthetics is *straight photography*, and the students will be familiarized with the genres of portrait, landscape and still life. Adobe Photoshop for photo editing and image manipulation is required.

Learning Outcomes

On successful completion of the course, students will be able to:

- produce photographic images, edit, process electronic images (photoshop), archive, create a portfolio (digital and paper), create a presentation of projects and a portfolio on a webpage
- study, analyze and understand the work and photographic practices of icons in the history of photography
- develop and cultivate aesthetic perception as well as the ability to read and interpret photographic images
- develop and improve the use of photographic media as art-making tools

Εσχ.6δ Photography II – 6th semester

Instructor: Adjunct Staff

Photography I, II, III are workshops that develop the aesthetic perception and the artistic practice of the photographic medium. They are based on two principles: the familiarization with aesthetic grammar (perspective, depth of field, vantage point, frame, color, tonality, symmetry, etc.) and the development, through practice, of a personal methodology. In *Photography I*, the aesthetics is *straight photography*, and the students will be familiarized with the genres of portrait, landscape and still life. In *Photography II*, students will work on a specific project and create their own portfolio. Adobe Photoshop for photo editing and image manipulation is required.

Learning Outcomes

On successful completion of the course, students will be able to:

- produce photographic images, edit, process electronic images (photoshop), archive, create a portfolio (digital and paper), create a presentation of projects and a portfolio on a webpage

- study, analyze and understand the work and photographic practices of icons in the history of photography
- develop and cultivate aesthetic perception as well as the ability to read and interpret photographic images
- develop and improve the use of photographic media as art-making tools

Εσχ.7δ Photography III – 7th semester

Instructor: Adjunct Staff

Photography I, II, III are workshops that develop the aesthetic perception and the artistic practice of the photographic medium. They are based on two principles: the familiarization with aesthetic grammar (perspective, depth of field, vantage point, frame, color, tonality, symmetry, etc.) and the development, through practice, of a personal methodology. In *Photography I*, the aesthetics is *straight photography*, and the students will be familiarized with the genres of portrait, landscape and still life. In Photography II, students will work on a specific project and create their own portfolio. In Photography III Students can complete (if required) their project or create a new one. Adobe Photoshop for photo editing and image manipulation is required.

Learning Outcomes

On successful completion of the course, students will be able to:

- produce photographic images, edit, process electronic images (photoshop), archive, create a portfolio (digital and paper), create a presentation of projects and a portfolio on a webpage
- study, analyze and understand the work and photographic practices of icons in the history of photography
- develop and cultivate aesthetic perception as well as the ability to read and

interpret photographic images

- develop and improve the use of photographic media as art-making tools.

Thesis Courses, I and II

DE.1 Thesis I -9th semester

Instructors: Academic staff and Thesis supervisors

Thesis I investigates artistic and research methodology issues related to creating a thesis proposal. It includes: 1) a number of general lectures, 2) group seminars (organized by a supervisor), 3) presentation of a thesis draft.

Learning Outcomes

On successful completion of the course, students will be able to:

- improve creativity
- understand contemporary artistic and cultural practices
- acquire knowledge of research methodology and writing skills
- analyze and present individual artwork

DE.2 Thesis, II -10th semester

Instructors: Academic Staff and Thesis supervisors

Thesis II explores issues of artistic and research methodology for completing a thesis. It includes a number of general lectures, group seminars (organized by a supervisor), and personal collaboration of students and supervising teachers.

Learning Outcomes

On successful completion of the course, students will be able to:

- improve creativity
- understand contemporary artistic and cultural practices
- acquire knowledge of research methodology and writing skills
- analyze and present individual artwork

THEORETICAL COURSES

COMPULSORY THEORETICAL COURSES

Θ. 021 European Art: 19th – 20th century - 1st semester

Instructor: Zoe Godosi, Assistant Professor

The course aims at students' familiarization with the art of the 19th century, as well as understanding of the evolution of modernist movements through the exploration of the social and political conditions of the era. The course discusses the transition from the court art of the European states to classicism and romanticism, artistic movements, and the role of Academies, as well as artists' status in the society of the 19th century. The main movements of the 19th century European art are also discussed (Realism, Impressionism, Symbolism, Art Nouveau and Post-impressionist tendencies), in addition to those of the 20th century until 1940 (Fauvism, Expressionism, Cubism, Futurism, Constructivism, Bauhaus, Russian Avant-Garde, tendencies of Abstraction, Dada, Metaphysical Painting, Surrealism). The course is partly delivered in small group sessions (tutorials). Assessment with written exams.

Learning Outcomes:

On successful completion of the course students, will have adequate knowledge of:

- the historical conditions that have affected the characteristics of the art developed in Europe in the 19th and the first half of the 20th century, major artists and their work, and the conditions affecting artists' social status since the 19th century
- the transition from the European court art to major art movements of the 19th century
- art movements of the 20th century until 1940.

In terms of skills, students will be able to:

- understand the function of the work of art within a society historically defined in space and time as well as the economic, social, and political conditions that influence artistic activity
- understand the operation of Art institutions
- acquire knowledge of important collections of artworks of the 19th and 20th century in Museums and Art Galleries worldwide.

In terms of abilities, students will be able to:

- use the knowledge acquired in their personal art creation and understand the conditions of artwork creations in a historically defined environment
- use the knowledge acquired to teach visual arts and art history in primary and secondary schools, as well as in any other type of visual arts education.

Bibliography

C. G. Argan. *Modern Art*, L. Papadimitris (translation), Heraklion: PEK, 1998.

H. H. Arnason, *History of Contemporary Art*, M. Papanikolaou, ed., F. Kokavesis, trans., Thessaloniki: Epikentro, 2006.

A. Charalambidis, *The Art of the 20th Century*, Thessaloniki: University Studio Press, 2018.

Θ. 028 Greek Art: 18th – 19th century - 3rd semester

Instructor: Zoe Godosi, Assistant Professor

The aim of the course is to familiarize students with the conditions that shaped modern Greek art within its historical background from 18th to the end of 19th century. The course discusses Ionian art, folk art, and the attempt for institutionalization to support academic art, after the foundation of the modern Greek state. Special reference is made to the "School of Munich" and the academic style in the work of Greek artists as well as the work of artists who followed European art trends introducing new ways of perceiving the visible (impressionism and post-impressionist tendencies) and creating the conditions for the adoption of modernist movements. The course is partly delivered in small group sessions (tutorials). Assessment with written exams.

Learning Outcomes

On successful completion of the course, students will be able to know about:

- the historical conditions that have affected the features of the art created by Greek communities during the Turkish occupation in the 18th and 19th century, and in the territory of the modern Greek state
- the manifestations of folk art in traditional architecture decorated buildings
- the themes and morphological characteristics of folk art
- the manifestations of academic art gradually formed after the foundation of the modern Greek state: thematic categories, morphological features, major artists and representative work.

In terms of skills, students will be able to:

- understand the function of artworks within a society historically defined in space and time and the economic, social, and political conditions affecting artistic activity
- understand the operation of Art institutions

- combine artworks produced in the modern Greek state or by Greek artists with the trends in Europe in the 19th century
- acquire knowledge of important collections of Greek artworks of the period under consideration (Museums, Art Galleries).

In terms of abilities, students will be able to:

- apply the knowledge acquired to their personal artistic creation, and understand the conditions entailed in the creation of artwork in a historically defined environment
- use the knowledge acquired to teach visual arts and art history in primary and secondary schools, as well as in any other type of visual arts education.

Bibliography

- A. Kotidis, *Greek Art. Painting of the 19th century*, Athens: Ekdotiki Athinon, 1995.
- S. Lydakias, *The History of Modern Greek Painting*, Athens: Melissa, 1976.
- I. Mykoniatis, *Greek Art. Modern Greek Sculpture*, Athens: Athens Publishing House, 1996.
- M. Papanikolaou, *The Greek Art of the 18th and 19th century*, Thessaloniki: Vantias, 2005.

Θ.015 “Writing techniques in Art History” 4th semester

Instructor: Nikos Dionysopoulos, Special Laboratory Teaching Staff

The course aims to familiarize students with the text writing techniques that cover the field of Art History. The development of writing skills in art is considered necessary, as today's communication and media environment require artists to write about their work. Undoubtedly, when a text is well-formulated, both linguistically and structurally, it contributes to the proper promotion and better acceptance of the work of art.

Based on the research methodology and the ways of approaching the artistic creation, the stages of designing and writing a scientific work in Art History are examined. Practice includes the development of descriptive, analytical, and interpretive written speech, comparative study, content organization and deducing, citing bibliographic references. Simultaneously, the course focuses on helping visual artists develop writing skills so as to be able to tell a story about their work, to perform a creative communicative projection of their work. It is vital for this work to be accompanied by a proper text. Student assessment via written exams.

Learning Outcomes

Upon successful completion of the course, the student should:

- know the basic methodological approaches to the visual work so as to practice them in the interpretive process.
- be familiar with reading, understanding, and analyzing texts of Art History.
- have acquired basic knowledge regarding the organization and content of a scientific text.
- be able, with the appropriate preparation techniques, to prepare, write and present works related to the field of Art History.
- respond successfully, through the acquisition of basic methodological skills, to writing assignments in the context of academic studies.
- simultaneously develop a way of writing that is more expressive, free, and abstract, one that succeeds in expressing the artistic idea.

Bibliography

- Umberto, E. (2001). *Πώς γίνεται μια διπλωματική εργασία* (M. Kondyli, Trans.). Athens: Nissos.
- Iordanidou, A. (1999). *Οδηγός της νεοελληνικής γλώσσας*, vol. I-II. Athens: Patakis.

- Bell, J. (2000). *Πώς να συντάξετε μια επιστημονική εργασία: οδηγός ερευνητικής μεθοδολογίας* (E. Panagou, Trans.). Athens: Metaichmio.
- D'Alleva, A. (2010). *How to Write Art History*. London: Laurence King Publishing.

Θ.029 Greek Art of the 20th century – Greek Contemporary Art -4th semester

Instructor: Zoe Godosi, Assistant Professor

The aim of the course is to familiarize students with the Greek art of the 20th century. The course examines art produced in Greece and among the Greek artists of the diaspora, integrated to contemporary art during the transition to the 21st century. In particular, the course discusses the relationship between Greek art and modernism during the interwar period, as well as the association with the intertemporal cultural tradition of Hellenism. In the context of post-war art, there is a discussion of the trends of Abstraction, the art of the 1970s in the context of the political situation in Greece, and the new art forms of the following decades (installations, artistic activities, digital art forms). The course is partly delivered in small group sessions (tutorials). Assessment with optional assignments presented in class or written exams.

Learning Outcomes

On successful completion of the course, students will have sufficient knowledge of:

- the historical conditions affecting the features of the art developed in Greece during the 20th century
- modernism trends adopted by Greek artists and their work.

In terms of skills, students will be able to:

- understand the function of a work of art within a society historically defined in space and time and the economic, social, and political conditions that influence artistic activity
- understand the operation of Art institutions

- combine artworks produced in the modern Greek state or by Greek artists with the trends in Europe in the 20th century.
- acquire knowledge of important collections of Greek artworks of the period under consideration (Museums, Art Galleries).

In terms of abilities, students will be able to:

- apply the knowledge acquired to their personal artistic creation, and understand the conditions entailed in the creation of artwork in a historically defined environment
- use the knowledge acquired to teach visual arts and art history in primary and secondary schools, as well as in any other type of visual arts education.

Bibliography

A. Adamopoulou, *Greek Postwar Art. Visual Interventions in Space*, Thessaloniki: University Studio Press, 2000.

M. Papanikolaou, *The Greek Art of the 20th century*. Thessaloniki: Vantias, 2005.

Ch. Christou, *Greek Art. 20th Century Painting*, Athens: Athens Publishing House, 1996.

Θ.027 From the Art of Antiquity to Medieval Art -5th semester

Instructor: Nikos Dionysopoulos, Special Laboratory Teaching Staff

The course allows students to acquire a basic knowledge of ancient Greek art, and medieval art, emphasizing on Byzantine art. The first part of the course focuses on important works of art in architecture, sculpture, and vase painting of antiquity. The art of the Bronze Age (Cycladic, Minoan, Mycenaean) is briefly examined, followed by a detailed approach to the art of the Geometric, Archaic, Classical and Hellenistic eras.

The second part of the course focuses firstly on the formation of early Christian art during the late Roman period. It then examines the various forms of Byzantine art (architecture, mosaics, murals, portable icons, illustrated manuscripts, sculpture, minor arts) through their development from the transitional period of the so-called Dark Ages (mid 7th - first half of the 9th century) until the end of the late Byzantine era (15th century). Reference is also made to selected monuments of Romanesque and Gothic art of the Medieval West. Student assessment via written exams.

Learning Outcomes

Upon successful completion of the course, the student should know and interpret:

- the historical conditions that influence the formation of the art of the period under consideration.
- works of ancient Greek art in the fields of architecture, sculpture, and vase painting.
- works of Byzantine art in the field of architecture, painting, sculpture, and minor arts.
- representative works of medieval Romanesque and Gothic art.
- the functionality of the work of art in a historically defined society and the economic, social, and political conditions that affect artistic activity.

Bibliography

- Voutyras, E. & Voutyra, A. (2011). *Η αρχαία ελληνική τέχνη και η ακτινοβολία της*. Thessaloniki: Institute of Neohellenic Studies.
- Rodley, L. (2010). *Εισαγωγή στη βυζαντινή τέχνη και αρχιτεκτονική* (M. Veikou, Trans.). Athens: Kardamitsas.
- Kokkorou-Aleura, G. (1995). *Η Τέχνη της Αρχαίας Ελλάδας. Σύντομη Ιστορία (1050-50)*. Athens: Kardamitsas.

- Panselinou, N. (2000). *Βυζαντινή ζωγραφική. Η βυζαντινή κοινωνία και οι εικόνες της*. Athens: Kastaniotis.

Θ. 022 Renaissance and Baroque Art -4th semester

Instructor: Zoe Godosi, Assistant Professor

The aim of the course is to acquaint students with Renaissance and Baroque painting, sculpture, and architecture in Europe (15th - 17th century). The course examines the economic, political, and social changes that took place in Europe during the transition from the medieval to modern times, as well as the impact of changes on art and the position of artists in European societies. Reference is made to the iconographic theory of Erwin Panowski and its applications to approach the works of Renaissance and Baroque. The course is partly delivered in small group sessions (tutorials). Assessment with written exams.

Learning Outcomes

On successful completion of the course, students will have sufficient knowledge of:

- the historical conditions that affected the features of art in Europe from 14th to 17th century
- the trends in the art of Renaissance and Baroque, major artists, and representative work.

In terms of skills, students will be able to:

- understand the function of the work of art within a society historically defined in space and time and the economic, social, and political conditions influencing artistic activity
- understand the operation of Art institutions
- acquire knowledge of important collections of Greek artworks of the period under consideration (Museums, Art Galleries).

In terms of abilities, students will be able to:

- apply the knowledge acquired in their personal artistic creation, and understand the conditions entailed in the creation of artwork in a historically defined environment.
- use the knowledge acquired to teach visual arts and art history in primary and secondary schools, as well as in any type of visual arts education.

Bibliography

E. H. Gombrich, [The Story of Art] *The Chronicle of Art*, translated by Ch. Clerides, Athens: MIET, 1998.

M. Lambraki-Plaka, *Italian Renaissance: Art and Society-Art and Antiquity*. Athens: Kastaniotis, 2004.

A. Charalambidis, *The Italian Renaissance, architecture, sculpture, painting*. Thessaloniki: University Studio Press, 2014.

A. Charalambidis, *Baroque, architecture, sculpture, painting*. Thessaloniki: University Studio Press, 2017.

Θ. 026 Post-War Art -8th semester

Instructor: Konstantinos Vassiliou, Assistant Professor

The course examines the art of the second half of the 20th and 21st centuries. It reviews the main art movements and expressions and describes the development of criticism and theory during the same period. The course involves lectures, presentation of audiovisual material, interviews with artists and theorists of the second half of the 20th and 21st centuries.

Learning Outcomes

On completion of the course, students will be able to:

- correlate artistic work with intellectual developments of the 20th and 21st century
- acquire knowledge of major theoretical issues of contemporary art
- understand contemporary art and practice

Θ.009 Philosophy-Aesthetics-7th semester

Instructor: Konstantinos Vassiliou, Assistant Professor

The course examines the main philosophical and aesthetic theories, especially the ones related to artistic creation. It develops on a thematic rather than a chronological basis and there is a close reading of selected philosophical and theoretical texts. The main purpose of the course is to tackle basic issues of philosophy of art and culture rather than present an overview of the history of aesthetics. Emphasis is also placed on reading and interpreting texts, followed by discussions on contemporary artworks.

Learning Outcomes:

On completion of the course, students will be able to:

- understand basic philosophical and aesthetic issues
- corroborate theoretical views of art and critical thinking on issues of artistic creation and aesthetic experience
- develop a philosophical view of art in artistic creation and practice

Θ. 010 Museology, Museum Education and Cultural Management-8th semester

Instructor: Adjunct staff

The course examines issues of management, strategic planning, education and communication between museums and the general public. It includes the history and evolution of museums from early collections and cabinets de curiosités to modern cultural organizations. It also examines theoretical movements of material culture studies and issues related to the interpretation of objects. Reference is made to national and international bodies and stakeholders involved in museum policies. The different types of museums, their roles, characteristics and peculiarities, the various jobs and activities related to the day-to-day museum operation. The principles of organizing collections, museum management and communication with the general public. The educational role of museums, museum visitor research and evaluation and IT applications in museums.

Learning outcomes

On successful completion of the course, students will be able to:

- acquire knowledge and understanding of museology, museum education and culture management issues, using relevant literature and views on current developments
- apply acquired knowledge to teaching art at schools, developing course material and problem-solving skills
- acquire advanced knowledge in museology and museum education to understand relevant theories
- collect and interpret cultural management information and form views on social and scientific issues
- communicate information and views on museology, museum education and cultural management to specialist and non-specialist audiences
- acquire curating and art teaching skills.

Bibliography

M. Economou, *B. Museum: Storage room or a Living Organism*, Athens: Kritiki, 2003 (in Greek).

N.N. Konsola, *Cultural Development and politics*, Athens: Papazissi, 2006 (in Greek).

n. Nikonanou, *Museum education. From Theory to Practice*, Athens: Patakis, 2010 (in Greek).

S. Pearce, *Museums, Objects and Collections: a cultural study*, (ed.) L. Giokas, transl. L. Giokas, A. Kazazis, P. Bikas, Thessaloniki: Vaniyas, 2002 (in Greek).

0.030 Pedagogical Issues-2nd semester

Instructor: Styliani Kasidou, Special Laboratory Teaching Staff (E.D.I.P.)

Pedagogical Science. Conceptualization of basic pedagogical terms: education, socialization, education, learning, teaching, education, training. Anthropological and social data establishing the necessity of education. The limits and possibilities of education. Branches of Pedagogical Science. Collaboration with other sciences to establish an interdisciplinary field of research and study. Epistemological directions: from conventional to new trends. The communicative dimension of teaching. School climate, maintaining students' attention. The role of the teacher: social rules and conflicts.

Learning Outcomes:

On successful completion of the course students will be able to:

- acquire knowledge of terms and concepts of Pedagogical Science
- acquire knowledge of and report on the fundamental anthropological evidence in favor of the necessity of education, as well as the social facts that led to the institutionalization of education and educational bodies
- distinguish the basic epistemological directions of pedagogy

- understand the necessity of establishing an interdisciplinary field for the investigation of pedagogical phenomena
- realize the connection that must exist between pedagogical theory and educational practice
- develop a critical attitude towards traditional models of teaching, as they recall them from own school life
- connect academic profile with teaching practice, in order to respond to their future educational role
- combine, at an initial stage, scientific theory with educational reality through case studies

Bibliography

I. Pyrgiotakis, *Introduction to Pedagogical Science*, Athens: Ellinika Grammata, 2011. (in Greek)

D. Hatzidimou, *Introduction to Pedagogy. Contribution to the dissemination of pedagogical thought*, Thessaloniki: Kyriakides Bros, 2016. (in Greek)

Θ.012 Teaching Methodology of Art History- 6th semester

Instructor: Nikos Dionysopoulos, Special Laboratory Teaching Staff

The course aims to familiarize the student with the methodological and conceptual issues raised by the teaching procedure of Art History. The teaching methodology of Art History is defined as the branch that researches how the knowledge of the subject of Art History is transmitted, the institutions that participate in this educational process, the curricula, and the textbooks. The course is organized into two sections. The first is an introduction to critical areas of Art History.

The topics which are examined and analyzed are the theoretical approaches of art from antiquity to the present, the relationship of Art History as a science with related disciplines, and other individual issues such as documentation. At the same time, emphasis is placed on the methods applied by the art historian in the interpretive approach of the artwork. The second section focuses on how the instructor should organize the teaching of Art History. In this context, the ways of applying the methodological approaches of art historians and activating student interest are scrutinized. Within a theoretical framework, the student will be able to practice the conception, organization, and implementation of a teaching proposal in Art History by writing a relevant educational scenario. Student assessment via submission of written assignment.

Learning outcomes

Upon successful completion of the course, the student will be able to:

- know the basic concepts of Art History and the process of shaping its scientific branch.
- delve into the methods and research process of Art History.
- determine the historical, social, and cultural context in the creation of the work of art.
- know the method of Art History teaching and how to utilize artistic creation in the educational process.

Bibliography

- Foster, H., et al. (2018). *Η τέχνη από το 1900: Μοντερνισμός, αντιμοντερνισμός, μεταμοντερνισμός* (I. Tsolakidou, Trans.). Athens: Epikentro.
- Freeland, C. (2005). *Μα είναι αυτό τέχνη; Εισαγωγή στη θεωρία της τέχνης* (M. Almpanti, Trans.). Athens: Plethron.
- Charalampidis, A. (2016). *Τέχνη, βλέπω – γνωρίζω – αισθάνομαι*. Thessaloniki: University Studio Press.

Θ.013 Didactics for Visual Arts Education - 4th semester

Instructor: Adjunct Staff

Bibliographic information about Didactics for Visual Arts Education. Course objectives and necessity. Historical development of didactics. Students' psychology. School textbooks. Course teaching method (teaching structure, forms of work and communication). Teaching means and their use. Observation and analysis of recorded teaching sessions. The Unified Art Education Curriculum Framework. Didactic models of Visual Arts. Autonomous and interdisciplinary children's creation. Individual and group work. Design factorization and linear teaching. Morphological elements / artistic principles / concepts. Forms of Visual Arts. Acquaintance with paintings and artists. Elements of aesthetics, critique, and project analysis. The teaching process in three parts (nature observation, artistic activity, museum certification). The limits of teacher's involvement. Aesthetic analysis and evaluation. The pedagogical visual equivalents. Materials, techniques, and risks. Criticism, self-criticism, and hetero criticism. Methods of assessing students' performance and teaching outcomes. Grades. Children's artwork exhibition in class. Logical analysis and enjoyment. Subject-content-meaning.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of the major teaching models for visual arts education and use them alternatively in class
- organize teaching based on students' interests and pedagogical suitability
- relate artistic activities to other courses and create interesting cross-curricular projects, as well as autonomous actions.

Bibliography

I. Ardouin, *Art education at school*, Athens: Nefeli, 2000. [in Greek]

S, Kasidou, *(Myth)-histories of covers. A contribution to the history of school textbooks*, Thessaloniki: Epikentro Editions, 2018. [in Greek]

TEACHING METHODOLOGY – PRACTICE

ΠΑ.1 Didactic Methodology - Teaching Practice I-7th semester

Instructor: Styliani Kasidou, Special Laboratory Teaching Staff (E.DI.P.)

The three-hour course includes lectures and attendance of teaching sessions in various school units. The aim of the course is to combine students' theoretical and scientific training with educational practice, to help them shape their own pedagogical theory. The elaboration of specific course topics is carried out according to the following procedure: Theoretical presentation of a specific topic. Attendance of teaching sessions in primary and secondary schools. Making worksheet comments on a specific topic. Discussion on students' observations and experiences, based on the theoretical framework. Exchange of views and clarification of questions and problems. In the course *Didactic Methodology - Teaching Practice I*, the following thematic units are included: School Functions. School context. Problem management in the classroom. Teaching theories. Methods, forms, and teaching aids. Purposes - Objectives - Teaching contents. Curricula. The Interdisciplinary Curriculum Framework. Alternative approaches to teaching. New Technologies and curricula. Differentiation of teaching.

Learning Outcomes:

On successful completion of the course, students will be able to:

- methodically explore specific parameters of the teaching practice
- understand the complexity of the teacher's work and role
- observe, describe, interpret, and critically analyze teaching practice
- perceive the real circumstances of educational work

- apply theoretical didactic - pedagogical knowledge (concepts, principles, theories, models, methods / practices / techniques)
- design and organize the teaching - learning process in a creative way, based on justified choices

Bibliography

A. Magouliotis, *Visual Pedagogy*, Athens: Athanasopoulos, 2014. (in Greek)

I. Matsangouras, *Interdisciplinarity in school knowledge. Conceptual re-framing and work plans*, Athens: Grigoris, 2003. (in Greek)

ΠΑ.2 Didactic Methodology - Teaching Practice II-8th semester

Instructor: Styliani Kasidou, Special Laboratory Teaching Staff (E.D.I.P.)

The three-hour course *Didactic Methodology - Teaching Practice II* includes lectures and attendance of teaching sessions in various school units. The aim of the course is to combine students' theoretical, scientific, and visual training with teaching practice. It involves the practical application of student's experiences and knowledge, with individual teaching sessions in primary and secondary schools. The elaboration of specific course topics is carried out according to the following procedure: Lectures. Class attendance. Preparation of teaching. Implementation of teaching. Teaching evaluation.

Learning Outcomes:

On successful completion of the course, students will be able to:

- understand the complexity of the work and the role of the teacher
- apply the theoretical didactic - pedagogical knowledge, creating a favorable psychosocial climate for learning and creativity
- manage diversity in the classroom in a pedagogical way

- apply techniques of provocation and maintenance of students' interest, as well as practices of problems prevention and solution
- design and organize the teaching-learning process in a creative way
- experiment with all kinds of visual material or realia, creating the right conditions for the student to produce his/her personal work
- express himself/herself and communicate verbally using the appropriate terminology on art issues
- approach the complex phenomenon of Art in a comprehensive way, through theory and practice interaction
- perceive, identify, and utilize in teaching the relationships between visual works and the works of sciences related to man, society, and nature

Bibliography

- S. Kasidou, *(Myth)-histories of covers, A contribution to the history of school textbooks*, Thessaloniki: Epikentro, 2017. (in Greek)
- A. Epstein, & E. Trimi. *Visual arts and young children*. Athens: Gutenberg, 2005. (in Greek)

Π.εφ. Pedagogical Applications in Laboratories-9th semester

Instructors: Chrysanthi Gerothanasiou, Special Teaching Staff (E.E.P.) & Styliani Kasidou, Special Laboratory Teaching Staff (E.DI.P.)

The course is based on the application of the students' prerequisite pedagogical knowledge to redesign and represent individual work, as an artistic pedagogical unit. The course is implemented through lectures, tutorials, and the creation of sample material. During course sessions, there is an introduction to the proposals and ideas concerning students' work in workshops, which can be transformed into art pedagogical units for a specific class of primary or secondary school or other non-formal form of education. Then, the proposals are formed into special teaching syllabus designs with clear objectives,

appropriate materials, simplified construction methods with pedagogical equivalents and sample material.

Learning Outcomes

On successful completion of the course, students will be able to:

- apply modern trends of Visual Arts Didactics
- perceive the real circumstances of the educational work and adapt them to personal interests/projects and needs
- pedagogically adapt individual interests and projects created in the laboratory
- combine personal work with the cognitive objects of primary and secondary education with the aim to create cross-curricular projects, as well as autonomous actions
- understand the importance of the reuse and development of work, during its transformation into an artistic pedagogical unit
- combine, at the level of didactic design and practice, theoretical and laboratory knowledge acquired during study

Bibliography

A. Vaos, *Art Education in Greek Education. Historical retrospection: Approaches to the teaching of art*, Athens: Ellinika Grammata, 2000. (in Greek)

T. Salla-Dokoumetzidi, *Creative imagination and children's art*, Athens: Exandas, 1996. (in Greek)

ELECTIVE THEORETICAL COURSES

Επθ.02 History of Architecture -3rd, 5th, 7th semester

Instructor: Adjunct Staff

The course discusses the architectural elements and currents developed during the 18th – 20th centuries. Revolutionary architecture, neoclassicism, history, eclecticism in Europe and America, Art Nouveau and modern movement, constructivism, expressionism. Architecture in Greece in the 19th and 20th centuries. The course also includes presentations and lectures by experts. Assessment with written exams.

Learning Outcomes

On successful completion of the course, students will be able to:

- identify architectural elements and spatial organization
- compose spatial elements
- acquire critical thinking and synthesis ability of the elements of a structured, historical environment

Bibliography

D. Filippidis, *Modern Greek Architecture*, Athens: Melissa, 1994.

G. Lavvas, *History of Architecture*, Thessaloniki: University Studio Press, 2002.

K. Frampton, *Modern Architecture; history and criticism*, Athens: Themelio, 1997.

Επδ.04 Space and Architecture-6th semester

Instructor: Adjunct Staff

The course includes studying space production processes since industrial revolution in Europe and the changes taken place in urban planning and city architecture. Theories on urban space. The course includes presentations and lectures by experts on history of cities and urban cultures, as well as exercises on the organization of a selected area. Assessment with design projects and a final assignment.

Learning outcomes

On successful completion of the course, students will be able to:

- improve knowledge on space
- acquire knowledge of composing space elements
- improve critical thinking and ability to compose elements of a structured or natural environment

Bibliography

A Rossi, *Urban Architecture*, (ed.) L. Papadopoulos, G. Ppakostas & S. Tsitiridou, transl. B. Petridou, Thessaloniki: University Studio Press, 1991.

D. Stevenson, *Cities and urban cultures*, Athens: Kritiki, 2007.

E. Dimitriadis, *History of cities and urban planning*, Thessaloniki: AUTH, 1995.

Επδ.07 -Creative Writing – 6th semester

Triantafyllos H. Kotopoulos, Professor-Anna P. Vakali, Special Teaching Staff

Creative Writing as an academic discipline. *Metathesis* in creative writing. Educational scope and objectives of Creative Writing in modern Greek education. Creativity development (individual and group work). Creative writing in educational practice.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of the epistemological conditions of establishing Creative Writing as an academic discipline and their features
- elaborate on *metathesis* of a particular discipline and apply appropriate suggestions for teaching young pupils
- practise writing techniques and methods to enhance the intrinsic approach to literature suggested by Creative Writing
- acquire knowledge of methods and practices of teaching creative writing to children, and highlighting key points in literary texts that make them an attractive reading material and a multi-cultural fact

- master reading competence and skills
- produce personal literary texts

Bibliography

Harper, G. & Kroll, J. (2008) *Practice, Research and Pedagogy*. Clevedon, Buffalo, Torodo: Multilingual Matters LTD.

Gill, J. (2008). Writing for Children and Young Adults, in Graeme Harper (Eds) *Creative Writing Guidebook*. New York: Continuum, 97-110.

Kotopoulos, H.T., Vakali, A.&Zografou M. (2013) *Creative Writing in kindergarten*. Thessaloniki: Epikentro.

Myers, D.G. (2006). *The Elephants Teach*. Chicago and London: The University of Chicago Press.

Souliotis, M. (1995), *Alphabet book for poetry*. Thessaloniki, Dedousi.

Souliotis, M. (2009). *Can you lend me fifty drachmas for cigarettes?* Thessaloniki, Publication of the University of Macedonia.

Vasilaki, A. & Giannakoudakis, L. (2009) *Creative Writing in primary school*. Athens: Kedros.

Επθ. 51 The History of the Book - 6th semester

Instructor: Efthymia Papageorgiou, Special Laboratory Teaching Staff

(Laboratory of “Education on the Book” – Faculty of Humanities and Social Sciences)

Introduction to the history of the book (manuscript-printed) identified with the history of culture itself. History of writing, graphic materials, reading, libraries, typography, bookbinding. The sustainability and usability of the book over time. The place, role, and sustainability of books in education today.

Learning Outcomes:

On successful completion of the course, students will be able to:

- understand the importance of the history of the book and reading comprehension as well as its important role in the evolution of human civilization through the centuries (Ability)
- appreciate the book in its real dimensions, for example, as a product of human civilization-cultural asset, redefine its personal and educational position and apply new knowledge to the classroom with the production of a variety of projects and activities related to the function, purpose, and value of the book (Skill)
- propose and organize new practices which will communicate the importance of the printed book to young generations (Ability)
- be concerned about the future of the printed book and create a research team, in collaboration with fellow students (for example, e-books and the interesting new perspective, or the long history of writing that does not stop evolving) (Skill)
- analyze, compare, and evaluate the results of this kind of research which can contribute to understanding of the teachers' current attitudes towards the book as an object, and the book as a screen. (Ability)

Bibliography

Barbier, Fr. (2002). *History of the Book*, Athens: Metechmio. (in Greek)

Mioni, E. (2004). *Introduction to Greek paleography and Codeology*, Athens: MIET. (in Greek)

Richardson, B. (2014). *Typography, writers and readers in Renaissance Italy*, Athens: MIET. (in Greek)

Robinson, A. (2007). *History of writing: Alphabets, hieroglyphics, pictogram*, Athens: Polari. (in Greek)

Iliopoulos, G. (2019). *Bibliophiles, bookstores and education in Ancient times*, Athens: Enastron. (in Greek)

Davarinos, P. (2011). *History of the Greek book*, Athens: Ellin. (in Greek)

Staikos, K. S. (2016). *The history of libraries in the Western world*, Athens: Aton. (in Greek)

Staikos, K. S. (2011). *The book: a timeless course in education*, Athens: Aton. (in Greek)
Επθ.54 History and Theory of the Moving Image I 5th, 7th semester

Instructor: Adjunct Staff

The course examines the emergence of fiction cinema, from the first technological experiments that managed to capture movement, sound and color to the main cinematic movements (German expressionism, Russian formalism, Italian neo-realism, etc.) until the 1960s. The different variations of the moving image are explored as well. Finally, there is an overview of the most important critical and methodological tools for critical analysis and research of the moving image.

Learning Outcomes:

On completion of the course, students will be able to:

- understand the structure of cinematic language and the moving image in general (in this context, its relationship with the other arts is examined)
- be familiar with some of the basic principles of cinematic technique (methods for composing frames, camera movements and positions, connecting shots, lighting) and an introduction to the importance of different aesthetic approaches and how they affect cinematic reception
- acquire main research areas on the moving image as well as learn to read moving images critically and the way they are composed

Επθ.57 History and Theory of the moving image II- 6th semester

Instructor: Adjunct Staff

The course examines the basic developments in cinema and animation from the 1970s onwards. During this period, the cinema expands its boundaries forming several ties to visual arts. It is gradually entering a more comprehensive diffusion of audiovisuality in the digital age. The course covers basic cinematic genres and their shift to the postmodern era. Moreover, it presents cinema

interaction with visual arts. Finally, there is an analysis of critical and methodological texts concerning understanding and research of the audiovisual phenomenon.

Learning Outcomes:

On completion of the course, students will be able to:

- understand how moving image is used digitally
- acquire knowledge of the basic principles of cinematic genres
- master basic research methodologies on media and moving image

Επθ. 55 Theoretical Issues in Contemporary Art - 6th semester

Instructor: Konstantinos Vassiliou, Assistant Professor

This course involves seminar sessions on different topics every year. It examines specific issues of art and culture theory, such as the body, memory, technology, the relationship between art and society, the institution of art, etc. Teaching combines lectures with close reading of major theoretical texts. Assessment with project presentation in class.

Learning Outcomes:

On completion of the course, students will be able to:

- understand basic issues of art theory
- understand art research methodology and major theoretical trends
- develop skills in academic writing and advanced theoretical reasoning

Επθ.39 Art and Society -6th semester

Instructor: Adjunct Staff

A key point to assess contemporary art lies in the intersection of the philosophical and sociological views on the artistic phenomenon. This intersection can detect the complex boundaries that visual arts acquire during this period, boundaries that differentiate contemporary art from other artistic forms and the broader cultural stratification. The course hosts a panorama of actions, objects, works and representations that socially produce the complex and heterogeneous social signifier of "art". The period to be examined is that of the 20th and 21st century. During this period, art did not only experience deep institutional and aesthetic shifts but was also forced to reshape its character in the overall prevailing social change in terms of mass culture and later digitalization. Through the combined examination of these issues and references to many different cultural developments, students will have the opportunity to become acquainted with current artistic topics and advanced interdisciplinary approaches to art.

Learning Outcomes:

On completion of the course, students will be able to:

- understand the relationship between artistic practice and society
- be introduced to sociology and anthropology
- acquire knowledge of advanced methodology on contemporary artistic issues

Επδ.021 Medieval Monumental Art in the Balkans- 3rd , 5th , 7th semester

Instructor: Nikos Dionysopoulos, Special Laboratory Teaching Staff

An elective course that examines the medieval monumental painting in the Balkans, emphasizing on the painting ensembles formed under the influence of the Byzantine artistic tradition. Apart from the religious factor, mural paintings in churches, both from a stylistic and an iconographic point of view, were primarily determined by the historical, social, and economic conditions that prevailed in each period and region. In this sense, we focus our attention on connecting the image with the world of the viewer.

The course investigates the factors that contributed to the establishment of stylistic trends and the shaping of the iconographic program. It approaches issues concerning the function and the

working method of the artistic workshops, their movements from the center to the periphery of the Byzantine world. An attempt is also made to explore the individual iconographic differences that reflect changes in a social, political, and geographical context. The theoretical training of students is combined with field research. Student assessment via submission of written assignment.

Learning Outcomes

Upon successful completion of the course, the student should:

- be familiar with the narrative and didactic character of the iconographic circles of church wall decoration.
- have realized that Byzantine monumental painting not only expresses artistic tendencies and religious beliefs but is at the same time a manifestation of ideological and socio-economic conditions.
- be immersed in aesthetic issues of Byzantine monumental painting.
- have understood, through the study of monumental painting of the Balkans, the importance of Byzantine art as an expression of unified cultural tradition that was a robust model for the states of the Haemus Peninsula.
- be able to evaluate the achievements of Byzantine culture, recognizing its essential contribution to the course and formation of modern European culture.

Bibliography

- Rodley, L. (2010). *Εισαγωγή στη βυζαντινή τέχνη και αρχιτεκτονική* (M. Veikou, Trans.). Athens: Kardamitsas.
- Acheimastou-Potamianou, M. (2008). *Ελληνική Τέχνη, Βυζαντινές τοιχογραφίες*. Athens: Ekdotiki Athinon.
- Chatzidaki, N. (1994). *Ελληνική τέχνη, Βυζαντινά ψηφιδωτά*. Athens: Ekdotiki Athinon.
- Tsigaridas, E. (1999). *Τοιχογραφίες της περιόδου των Παλαιολόγων σε ναούς της Μακεδονίας*. Thessaloniki: Pournaras.

Επθ. 56 Art and Globalization-6th semester

Instructor: Adjunct Staff

The aim of the course is to explore issues concerning the center-region relationship and the formation of the hegemonic discourse on art in the context of globalization through theoretical, and the practices in recent decades. The course examines the economic, political, and social conditions leading to a metropolitan model in the field of fine arts, along with the development of regional idioms and the promotion of multiculturalism in the post-colonial environment. It also explores the term "postmodernism" and artwork forms through the practices of dematerialization and interaction from the 1960s onwards, and the changes that have taken place in the art scene since the 1990s under the dominance of the capitalist mode of production and the observed appropriation of social space through artistic actions and their documentation. Emphasis is placed on shaping a geography of contemporary art through the new concepts of geographical space, which define the conditions of production and promotion of the work of art.

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the conditions under which globalization has developed and spread to the arts
- clarify the role of art as a social or individual object but also as a carrier of ideologies and theories
- identify the main differences and socio-historical conditions that have led to the globalization of Art
- recognize the difference between the individual and the collective in art as an answer to theoretical problems that have arisen since the 1990s

Bibliography

H. Foster et. al., Art since 1900. Athens: Epicenter, 2018.

A. Dimitrakaki, Art and Globalization. Athens: Estia, 2013 (in Greek).

Επθ.13 Contemporary Art and the Art of Sound - 3rd , 5th , 7th semester

Instructor: Adjunct Staff

The course is a theoretical overview of the development and application of sound art in the 20th and 21st century as well as its basic ideas and artistic practices. By presenting specific examples, a historical review of the use of sound in different fields, such as cinema, theater, animation, multimedia, video art, etc. is discussed. Experimental sound designers and their theories are also investigated as well as the psycho-emotional and memory dimension of sound. There is also a presentation of the ways sound communicates, produces, and is produced by spaces, which shape memory and create multiple connections between people, places, and objects.

Learning Outcomes

On successful completion of the course, students will be able to:

- understand the evolution of sound art and its integration into the wider artistic context
- acquire knowledge of the capabilities of audio equipment
- study and research the art of sound

Επθ. 31 History of Industrial Design and Applied Arts 3rd - 5th - 7th semester

Instructor: Adjunct Staff

The course includes studying the History of Industrial Design. Although man has been producing objects for two million years, the term industrial design only appeared in the first half of the 20th century, thus describing the special effort to design useful and aesthetically pleasing objects, following a rational construction method. The course examines people, ideas, and cultural context around which the most important movements in the History of Industrial Design have been developed (from the Arts and

Crafts movement to the present day) as well as the modern design trends, design web globalization and affordable small-scale industrial design methods.

Learning outcomes

On completion of the course, students will be able to:

- understand the ways of studying industrial design
- acquire knowledge of major creators and trends in designing useful objects
- gain insight of contemporary issues of production and manufacture useful objects in the digital age

THEORETICAL-LABORATORY COURSES

COMPULSORY THEORETICAL-LABORATORY COURSES

EΘ.100 Architectural Drawing – 1st semester

Instructor: Adjunct Staff

The course aims to train students on architectural design dealing with the geometric methods used to illustrate space on design surface. Students are acquainted with the basic forms of representations of a three-dimensional object to two-dimensional drawing (floor plan, façade, section) in scale. Furthermore, the course aims at students' skills acquisition to create new forms by using geometric constructions and transformations. Moreover, students become familiar with the basic concepts of architecture. The course is delivered through a series of lectures and approaches and through elaborated applied exercises on respective topics.

Learning Outcomes

On successful completion of the course, students will be able to:

- design and print in three dimensions, objects, and elements of space
- understand and apply knowledge in simple architectural drawings and proposals, adapted to visual environments

Bibliography

E. Georgiou, *Line drawing*, Athens: Ion, 1998.

EO.104 Perspective Drawing and Perspective Shadows, 2nd semester

Instructor: Adjunct Staff

The course aims to familiarize students with the basic geometric design principles of three-dimensional spatial drawing. More specifically, it focuses on teaching perspective drawing with one and two vanishing points as well as the perspective drawing of geometric solids from different angles.

Learning Outcomes

On completion of the course, students will:

- be familiar with drawing objects and spatial perspectives through their historical evolution since Renaissance
- acquire knowledge of perspective as a means of designing and expressing to improve visual perception and artistic expression

Bibliography

Metzger P., *The Art of perspective*, Cotati: North Light Books, 2007.

Norling R. E., *Perspective made easy*, London: Dover Publications, 1999.

Vicat C., *Perspective for artists*, London: Dover Publications, 1976.

EO.102 Rhythmology-4th semester

Instructor: Adjunct Staff

The course includes a presentation of the basic morphological and rhythmic elements of the main cultures that developed during different historical eras. More specifically, the course examines the characteristic elements from the cultures of the Aegean region, Crete, classical Greece, Rome, and the early Byzantine period. Extensive reference is made to the evolution of architectural styles during the Greek and Roman eras, along with developments in decoration and art. The course includes presentations and lectures by experts about the morphology of buildings, and design exercises from the period under consideration. Assessment with design projects and a final assignment.

Learning Outcomes:

Students identify the evolution of rhythms and types of architecture from 3,000 BC. to the early Christian years, through the description of basic cultures of the Eastern Mediterranean and Southern Europe. Students are also able to:

- identify the basic decorative motifs and designs that represent large cultural units of the Mediterranean (Mesopotamia, Egypt, Aegean, Crete, Greece, Rome, etc.)
- select rhythms and features in the design of contemporary visual proposals, with reference to past cultures (scale design)
- distinguish components and understanding their organizational structure
- construct a new structure from different elements that have already been studied during lectures
- evaluate - compare elements of architectural rhythm and typology.

Bibliography

G. Lavvas, *History of Architecture*, Thessaloniki: University Studio Press, 2002 (in Greek).
Vitruvius, *About Architecture*. P. Lefas (ed.), Athens: Plethron, 2000 (in Greek).

EΘ.107 Art in Public space-5th semester

Instructor: Angeliki Avgitidou, Associate Professor

The course explores public space as a field of art actions, which are broader applications of architecture or negotiate the boundaries between art and architecture. The aim of the course is to acquaint students with the concepts of public space, site-specific art and ephemeral constructions, and their understanding of the parameters involved in the management of all the above. In the course, students will encounter alternative and established ways of reading urban landscape, (i.e., the city of Florina used as an example), will experiment on the relationship between constructed space and body, and will suggest an installation in an empty space of the city.

Learning Outcomes:

On successful completion of the course, students will have:

- knowledge of the concepts of public space, public sphere, site-specific art and ephemeral construction, interventional and participatory art, community-based art, performance in public space and activism
- understood the parameters and factors for managing the above
- the ability to analyze and interpret a work of contemporary art in public space, within its historical, social and political context
- (For those who choose to be examined through practical work) the ability to compose their own idea for a work of site-specific art in a specific existing space of the urban landscape and to communicate it through drawings, texts, and oral presentation in class.

Bibliography

D. Chondrou, *Art actions*, Athens: Apopeira, 2006 (in Greek).

N. Kaye, *Site Specific Art: Performance, Place and Documentation*, London: Routledge, 2000.

P. Kouros, *Constructing the public sphere*, Athens: Futura & University of Patras, 2007 (in Greek).

ELECTIVE THEORETICAL-LABORATORY COURSES

Επε.02 Chromatology – Design, 3rd-5th-7th semester

Instructor: Sotiris Lioukras, Special Teaching Staff

The concept of color and visual form. The physics of color. Color circle and color sphere. Properties and interactions of colors. Basic/complementary and warm/cold colors. Scales of tones and shades and their function in nature and art. Color theories and illustrations of color systems. The visual perception of space and artistic work. The eye and the sight. Geometry in art. Basic rules of perspective, silhouette and axonometry. Study of proportions, axes. Placing three-dimensional work on a two-dimensional painting. Point, line, surface, volume, color, and texture. Time, rhythm and measure in art. Design, color materials and their use.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of the function of color in nature and art, information on color theories and representations of color systems
- understand the function of visual perception in terms of space and artwork
- use acquired knowledge both for creating personal works of art and for teaching visual art in all levels of education

Bibliography

Arnheim R., *Art and Visual Perception*, Athens: Foundation Publications, 2005 (in Greek).

Itten J., *Art of Color*, Athens: Publications of the Association of Art Teachers, 2000 (in Greek).

Klee P., *Artistic Thought*, vol. I-II, Athens: Melissa, 1989 (in Greek).

Επε.03 Book Arts –3rd, 5th, 7th semester

Instructor: Efthymia Papageorgiou, Special Laboratory Teaching Staff

(Laboratory of “Education on the Book” – Faculty of Humanities and Social Sciences)

The valuable relationship between the student and the book as an object. Getting to know the arts and techniques of producing a book. Bookbinding–Typography–Publishing works. Bibliology activities. Reading techniques. The course aims at students’ acquisition of specialized knowledge concerning the art of handmade bookbinding and typography, experiencing the inextricable relationship between matter and content, aesthetics, and morphology. Students will be able to design and produce a book according to all editorial, typographical and librarianship rules.

Learning outcomes:

On successful completion of the course, students will:

- have specialized knowledge of the techniques, tools, terminology of the book main traditional art techniques (handmade bookbinding and printing) and their contribution to production, distribution, readability, and preservation of the written text over time, the determining effect of traditional reproductions of the printed paper, as well as the decisive impact of traditional reproductions of the paper on modern technological methods (ability)
- have created (printing - bookbinding) a book according to all printing, bibliographic and technical rules (ability)

- be able to distinguish and appreciate a good edition, discover new bookbinding techniques (for children - adults), assess their educational and artistic value and examine reader and the reading process value (skills)
- have developed manual skills regarding printing and bookbinding methods, materials, tools, and instruments (skills)
- be able to combine and plan new original bindings practices, tailored to the needs and the aesthetics of young generations (future students) regarding the way of storage, transfer and reading of printed texts (ability)
- have worked with fellow students to organize a variety of binding actions in schools aiming to enhance education for the book (skills)
- have analyzed and "recommended " the book as an object, through projects and activities in co-operation with public or private entities involved in book printing (ability)

Bibliography

Bolter, J. D. (2004). The transformations of writing: computers, hypertext and reformations of typography, Athens: Metechmio. (in Greek)

Bringhurst, E. (2004). Elements of typographical art, Athens: University Publications of Crete (in Greek)

Battershall, Fl. (2011). The History and Technique of Gold Tooling - A Classic Article on the History and Methods of Bookbinding, London: Read Books Ltd.

Cambras, J. (2004). The Complete Book of Bookbinding, New York: Lark Books

Cockerell, D. (2016). Bookbinding and the Care of Books, New York: Dover Publications, Inc.

Dane, J. A. (2012). What is a book? The story of early printed books, Norte Dame, Indiana: University Norte Dame Press.

Peacock, J. (1997). Book production, Athens: Ion. (in Greek)

Yanaris, A. & Yaniaris, F. (1983). Bookbinding: art and technique, Athens: EOMMEX. (in Greek)

Douni, K. (2010). The art and technique of bookbinding, Athens: Benaki Museum. (in Greek)

Leggas, B. (2006). Art of the book, Athens: Editions of Phinica. (in Greek)

Maragoudakis, Th. (2009). The bookbinding, Athens: Editions of Phinica. (in Greek)

Επε.06 Environmental Art- 6th semester

Instructor: Angeliki Avgitidou, Associate Professor

The course discusses landscape and nature, as a cultural construction and as a narrative, respectively, through works of art, films, historical and theoretical texts. It discusses approaches to landscape and nature within contemporary artistic practice and the wider applications of architecture, from Land Art to the present day as well as issues concerning the relationship between landscape and nature, body and human presence, respectively. Finally, it examines the narrative practices of photography, photo-story and new media. The course is delivered with audiovisual presentations, in situ experiential workshops, and presentations of student projects. Attendance of the courses and active participation are considered essential.

Learning Outcomes:

On successful completion of the course, students will be able to:

- understand the distinction between the terms landscape, nature, and environment
- acquire knowledge of the leaders in land art, and understand contemporary approaches to poetic landscape and environmental art in relation to the body, ecology, and the Anthropocene
- compose artworks on environmental art

Bibliography

A. Avgitidou&I. Stylidis, *Memory Transference*, Thessaloniki: Cannot not design, 2009
(in Greek).

M. Andrews, *Landscape and Western Art*. Oxford: Oxford University Press, 1999.

M. Lailach, *Land art*, Hong-Kong: Taschen, 1997.

Επε.08. From Representational to Non-Visual Art - The artistic thought at the beginning of the 20th century - 6th semester

Instructor: Thomas Zografos

The course aims at informing students of the transition to artistic thought and relevant works of art at the beginning of the 20th century, from documentary to non-visual Art. It includes and utilizes works, theories, and theoretical texts of pioneering creators of the beginning of the 20th century. Course material can also give students an incentive for approaching artists' work and theories through actions-works. In addition, views and perceptions of scholars and art theorists on non-visual Art are used for understanding, expanding, and structuring non-visual Art in terms of social and political considerations.

Learning Outcomes:

On successful completion of the course, students will be able to:

- understand the relationship between theoretical texts, thinkers, Art theorists and artists with artistic creation
- apply theoretical thinking in their artwork

Επε 13. Materials in Contemporary Art – 3rd , 5th , 7th semester

Instructor: Theodoros Zyrpiadis, Special Teaching Staff

The studio presents modern constructive materials and works that were used or can be used in contemporary art. The main goal is the application, research, and experimentation

with alternative methods of creating a work of art in relation to new practices and materials. Students work on a series of exercises related to new approaches to artwork, using new modern materials and techniques. The theoretical part of the course is delivered in the studio. The applications are various and are related to the following subjects / studio courses: adaptation of new materials of the painting-designing surface and its corresponding preparation, durability and application of materials and constructions, construction of an original project and application of a combination of techniques taught during the semester.

Learning Outcomes:

On completion of the course, students will be able to:

- research materials that can be used in the creation of two-dimensional or three-dimensional projects
- understand materiality in modern times. Emphasizing on research, experimentation, design, and creativity, as well as research on practices and new technologies, the studio encourages the students into a creative and analytical way of thinking that will allow them to develop a comprehensive methodology in order to be competitive and modern professionals.

Πεε 14. Materials Technology and General Principles of Restoration- 6th semester

Instructor: Theodoros Zyrpiadis, Special Teaching Staff

The studio presents traditional materials used throughout the history of art. The main goal is the application, research, and experimentation in traditional methods of creating a work of art in relation to practices and materials. Students work on a series of exercises related to new approaches to artwork, by using materials and techniques of the past. The theoretical part of the course is delivered in the studio. The applications are various and related to the following subjects / studio courses: adaptation of materials to the painting-

designing surface and its corresponding preparation, durability and application, maintenance and restoration of material works and constructions, construction of an original project and application of a combination of techniques taught during the semester. The studio researches the materials that can be used in the creation of two-dimensional or three-dimensional works. It also deals with materiality in the history of the arts.

Learning Outcomes

On completion of the course, students will be:

- encouraged to use a creative and analytical way of thinking that will allow them to develop a comprehensive methodology by emphasizing on research, experimentation, design, and creativity, as well as research on materials and practices, and become familiar with the works of the past through the materials and techniques used.
- learn to recognize, protect, restore, and care for a work of art through the required process.

Επθ.11 Visual Design Applications in Digital Media and Modeling

Instructor: Adjunct Staff

The course explores the common ground between technological construction applications and traditional areas of fine arts, such as relief, printmaking, sculpture, decoration, Byzantine painting, scenography, ceramics, etc. Throughout the course, students combine traditional visual techniques with digital media and automation. The course aims at digital design methods learning to produce visual works using computers and machine tools (CNC). Students learn how to transfer and adapt their design proposals to digital design (CAD) and CNC manufacturing processes (CAM).

Learning outcomes

On successful completion of the course, students will be able to:

- design automated processes from draft to construction (CNC, Laser, etc.)
- apply digital media in design and understand vector graphics
- identify differences between 2D, 2.5D & 3D design and scope
- apply 2D, 2.5D & 3D digital design
- integrate digital design applications in artworks
- combine digital processes and art (printmaking, sculpture, relief, iconography, ceramics, decorative art, 3D printing, etc.).

Επθ.12 Object Design 3rd-5th-7th semester

Instructor: Adjunct Staff

This course helps students to acquire the theoretical, aesthetic, and practical knowledge that will support them throughout their design career, starting from the initial stage of research and exploration to the final stage of implementation of their own ideas, to achieve reducing a design problem to a functional aesthetic project. Each project is accompanied by lectures, theoretical support, audiovisual material and applications.

Learning outcomes

On successful completion of the course, students will be able to:

- understand the role of industrial objects and production designers
- explore user-experience features
- carry out market research and identify target groups
- design from concept to the final product
- apply modelling methods
- acquire knowledge of production materials and techniques
- master presentation techniques

Επθ.14 Sound Design in Audiovisual Applications I - 5th semester

Instructor: Adjunct Staff

The course deals with the relationship between sound and visual arts. Particular emphasis is placed on the study of sound experimentation and audiovisual applications, as well as on the understanding of the interaction between sound and image in contemporary art forms. The course focuses on the development of recording practices, the study of the necessary tools for electronic production and processing of audio, whereas multiple field exercises are carried out as well. Image and sound relations in the creation and editing of audiovisual artworks are also explored.

Learning Outcomes:

On successful completion of the course, students will be able to:

- produce personal as well as group creative artworks in the field of sound art
- acquire knowledge of the parameters of composition and production of audio documents and artworks
- perceive the integration of sound in space and time and understand the relationship between sound and image

Επθ.15 Sound Design in Audiovisual Applications II - 6th semester

Instructor: Adjunct Staff

The course is a continuation of Sound Design in Audiovisual Applications I and highlights the relationship between sound and visual arts through an interdisciplinary approach of the art of sound (sound art) and sound design (sound design). Perception and the senses are approached through the application of sound experimentation and digital arts (animation, video art, etc.). The

course comprises the following: seminars (with theoretical and practical content), assignments, small groups sessions (tutorials), discussion, feedback, and presentation of the final works.

Learning Outcomes:

On completion of the course, students will be able to:

- use perception of senses during their interaction with sound qualities, which give a plasticity to sound
- understand Sound based on a three-dimensional model, as observed in visual arts
- present assignments and art projects
- carry out research on the art of sound and sound design

Επε.15 Performance, Space, Installation-3rd, 5th, 7th semester

Instructor: Adjunct Staff

The course examines performance with extended media, which activate the space through objects, installations and visual projections and explores the areas of scenography, drama, and digital media. The concept of "live", the relationship between live and recorded, durational performance and the condition of viewing are also examined. Emblematic works of creators who have expanded the limits of the means of performance through their partnership with theater, video, dance, and multimedia such as: Tadeusz Kantor, The Wooster group, Pina Bausch, Robert Wilson, Romeo Castellucci, Fura dels Baus, DV8, Forced Entertainment, Bobby Baker and others. Application of taught knowledge (practice) and technical issues related to installations and video projections. Attendance is mandatory.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of contemporary aspects of performance with extended media
- design an action in a space with installations and / or videos
- deal with relevant performance-related technical issues

Bibliography

Berghaus, G. (2005). *Theater Performance and the Historical Avant-Garde*. New York: Mc-Millan-Palgrave.

Howell, A. (1992). *Laurie Anderson*. New York: Thunder's Mouth Press.

Ovadja, M. (2013). *Dramaturgy of Sound in the Avant-Garde and Postdramatic Theater*. Canada: Queen's University Press.

Επε.16 Introduction to Performance Art- 9th semester

Instructor: Adjunct Staff

The course introduces performance art history, identifies its interaction with other artistic and non-artistic fields and traces its relationship with politics and society. More specifically, it includes: 1. The relationship between performance and popular entertainment (public festivals, carnivals, circuses), 2. Variety and Vaudeville theater, 3. The work of the Italian Futurists (evenings, manifesto), 3. The theater of the Russian Avant-Garde and the Bauhaus theater, 4. Cabaret Voltaire, Dadaism, Surrealism and performance, 5. Expressionist theater, 6. The actions of Fluxus, 7. Happenings and the relationship between performance and everyday life, 8. The political body and the protest performances, 10. Performance and media / hybrid performances, 11. The relationship between performance and performing arts.

Learning Outcomes

On successful completion of the course, students will be able to:

- acquire knowledge of basic aspects of performance history

- understand the interaction of performance with other art forms and the performing arts and identify similarities and differences
- recognize the relationship between the arts of performance and their political and social context.

Bibliography

Karaïskou, B. (2009). *Visual and Stage Avant-Garde in the first half of the 20th century*.

Athens: Papasotiriou.

Schechner, R. (2011). *Theory of Performance*. Athens: Telethron.

Bretton, A. (1972). *Manifesto of Surrealism*. Athens: Dodoni.

Goodman, L. & De Gay, L. (2000). *The Routledge Reader in Politics and Performance*.

London and New York: Routledge.

Chondrou, D. (2006). *Visual Actions*. Athens: Attempt.

Επε. 17 Pedagogy of Performance: Participatory actions and pedagogical applications -6th semester

Instructor: Adjunct Staff

The course approaches methods and ways of organizing workshops, in which participatory activities and performances are produced, as well as exploring their pedagogical applications. Methods, such as Jerzy Grotowski's approach and "risk pedagogy" are approached through the work of Non Grata and La Pocha Nostra and others, and performance as an activist action and political confrontation is explored. The concepts of play, experience and emancipation of the artist are examined as well as the organization of artistic activities of pedagogical content in all its stages. Students design and present a corresponding performative pedagogical activity in the framework of an educational program in collaboration with an institution, institute, or organization. Workshop attendance is mandatory.

Learning Outcomes:

On successful completion of the course students will be able to:

- acquire knowledge of contemporary theoretical and practical approaches to the pedagogy of performance art
- acquire / develop collaborative and communicative skills
- design a performative pedagogical activity exploiting taught methods.

Bibliography

E. Fischer-Lichte, *The Transformative Power of Performance*. New York: Routledge, 2000.

C. R. Garoian, *Performing Pedagogy: Toward an Art of Politics*. New York: State University of New York Press, 1999.

G. Gomez-Pena & R. Sifuentes, *Exercises for Rebel Artists: Radical Performance Pedagogy*. London and New York: Routledge, 2011.

J. Huizinga. *Man, and Playing*. Athens: Gnosi, 2010.

FOREIGN LANGUAGE

English Language 1, English Language 2, English Language 3, English Language 4

Instructor: Adjunct Staff

The general aim of teaching English is to familiarize students with the particular linguistic style of their scientific field and acquire the language skills that will enable them to understand English texts related to the subject of their studies. In addition, the aim is for students to develop communication skills that will allow them to respond to more general and specific communicative situations that are part of their field.

In all four semesters, the course has the general title: "*Texts around Art: writing and presenting in English*". The objective of the course is to introduce students to the genre

of texts about art, familiarize them with the language and philosophy included in these texts, and teach them relevant writing and communication.

The course does not merely aim to teach the technical terminology of the individual sciences in English, but to highlight the way in which artistic/ scientific knowledge is communicated effectively to the reader or listener.

Teaching takes place in English and participants submit written assignments electronically on a weekly basis. The evaluation is based on the submission of assignments and active participation in the course or the participation and performance in the final written exams at the end of the semester.

ΑΓΛ.1 English Language I

The general aim of the course syllabus is the development of students' language skills (reading, listening, writing, speaking) around subjects in their scientific field. Moreover, the course aims to introduce students to the English terminology of the individual arts through the translation of texts related to art and the realization of relevant language activities.

Learning Outcomes:

Upon the successful completion of the course, students will have:

- improved language skills (reading, listening, writing, speaking) in the English language at level B1/B2
- become familiar with the English terminology regarding art and the artist and will be able to understand and discuss art-related issues
- become familiar with the process of writing academic discourse
- made oral presentations to a wide audience on subjects of their interest

- collaborated with their colleagues for the completion and presentation of projects.

ΑΓΛ.2 English Language II

The general aim of the course syllabus is the development of students' language skills (reading, listening, writing, speaking) around subjects in their scientific field. Moreover, the course aims to introduce students to the English terminology of specific arts through the translation of texts related to art and the realization of relevant language activities.

Learning Outcomes:

Upon the successful completion of the course, students will have:

- improved language skills (reading, listening, writing, speaking) in the English language at level B1/B2.
- become familiar with the English terminology regarding art and the artist and will be able to understand and discuss art-related issues
- become familiar with the process of writing academic discourse
- made oral presentations to a wide audience on subjects of their interest
- collaborated with their colleagues for the completion and presentation of projects.

ΑΓΛ.3 English Language III

The general aim of the course syllabus is the development of students' language skills (reading, listening, writing, speaking) around a variety of subjects in their scientific field. Moreover, the course aims to introduce students to the English terminology of specific arts through the translation of texts and the realization of relevant language activities.

Additionally, the course aims at the familiarization of students with basic grammatical structures of the English language.

Learning Outcomes:

Upon the successful completion of the course, students will have:

- improved their language skills (reading, listening, writing, speaking) in the English language at level C1/C2
- become familiar with the English terminology regarding art and the artist and will be able to understand and discuss art-related issues
- consolidated basic grammatical structures of the English language
- mastered skills of writing academic discourse
- made oral presentations to a wide audience on subjects of their interest
- collaborated with their colleagues for the completion and presentation of projects.

ΑΓΛ.4 English Language IV

The general aim of the course syllabus is the development of students' language skills (reading, listening, writing, speaking) around a variety of subjects in their scientific field. Moreover, the course aims to introduce students to the English terminology of specific arts through the translation of texts and the realization of relevant language activities. Additionally, the course aims at the familiarization of students with basic grammatical structures of the English language.

Learning Outcomes:

Upon the successful completion of the course, students will have:

- improved language skills (reading, listening, writing, speaking) in the English language at level C1/C2.
- become familiar with the English terminology regarding art and the artist and will be able to understand and discuss art-related issues
- consolidated basic grammatical structure of the English language.
- mastered skills of writing academic discourse
- made oral presentations to a wide audience on subjects of their interest
- collaborated with their colleagues for the completion and presentation of projects.